THE ANNUAL

OF THE

BRITISH SCHOOL AT ATHENS

No. VI.

SESSION 1899–1900

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EDITOR'S NOTE.

ALL the articles in this volume, relating to excavations in Crete, are of a preliminary character. The Palace at Knossos has not yet been more than half excavated ; the early town near it has only been probed at a few isolated points ; and although the Dictaean Cave is now completely explored, it is not advisable to deal otherwise than tentatively with the objects found in its confused strata, until the Mycenaean evidence from Knossos is all before us, and a Cretan site of the Geometric period has been examined. Fuller publication of the Knossian pottery of the pre-Mycenaean age will appear shortly in the *Journal of Hellenic Studies*, vol. xxi. part i. and of certain other objects from Knossos in Mr. Evans' article on Mycenaean Tree and Pillar Worship in the same issue.

D. G. HOGARTH.

February 1901.

KNOSSOS.

Summary Report of the Excavations in 1900.

I.

THE PALACE.

By Arthur J. Evans.

(Plates XII. and XIII.)

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§ 1.—The Prehistoric Acropolis of Knossos.

The site of ancient Knossos, which lies near the present village of Makryteichos, about four miles inland from Candia, is shut in by higher hills in three directions. Somewhat South however of the scanty remains of the Roman City, the ground gradually rises into a rounded hill generally known as Kephala or in its fuller form τοῦ Τσελεβῆ ἡ Κεφάλα—"the Squire's Knoll," from the fact that it belonged to a local Bey or landowner whose country house stands by the stream below. This hill lies at the confluence of a tributary stream with the ancient Kairatos (now Κατσαμπᾶς), and descends somewhat steeply towards these channels on the South and East.

To the West of the hill, crossing the tributary stream by a bridge below, runs a road, the antiquity of which is shown by the rock tombs that extend along its further course. This road must in all ages of Cretan history have formed the natural line of access to the Omphalian Plain, now Pediada, and the cities that dominated the western and southern glens of the hither range of Dikta, among which Lyttos, Priansos and Biennos stood preeminent. Although overlooked by loftier heights beyond the streams and the road, the partial isolation of the hill of Kephala, and the fact that it immediately commanded this natural line of communication, must have made it in early times something of a key position. The

deepest soundings made during the recent excavations in fact show that it was covered at a remote period by an extensive Neolithic settlement.

That early remains existed on this spot had been known for some years. In 1878 a native gentleman of Candia, Mr. Minos Kalokairinos, made a small excavation on this spot and obtained some large jars (from which the site has since been known as *'στὰ Πιθάρια*), as well as some fragments of Mycenaean pottery.[1] Shortly afterwards the site was visited by Mr. W. J. Stillman, who noted the curious signs on some large gypsum blocks.[2] The remains were visited by several other archaeologists including Drs. Fabricius, Dörpfeld and Schliemann, who considered that they belonged to a Mycenaean Palace. The indefatigable Italian explorer of Cretan antiquities, Professor Federigo Halbherr, recalled the Andreion[3] in which the citizens of Crete met for their common meals or Syssitia. Mr. Stillman sought here the Labyrinth.

Mr. Stillman, and after him Dr. Schliemann, tried to set on foot a methodical excavation of the site. But these and subsequent attempts to come to terms with the proprietors failed. The state of the island was itself not favourable to such exploration and the interesting questions attaching to the scanty remains visible above ground remained unsolved. In 1894 when I visited the site for the first time I found the field clear. The curious signs on the gypsum blocks seemed to have a bearing on the special object of my investigations, the existence, namely, in Crete of a prehistoric system of writing. The discovery, on or near this site, of a steatite bead-seal of an early class with linear characters, and other indications pointed to the possibility of finding here the fullest evidence of what I sought. Beautifully engraved gems, a gold signet ring with a scene of unique importance in its bearing on the subject of Mycenaean religion, a fragment of a pyxis with reliefs, and other evidences that I had occasion to observe of the high artistic development of Knossos in prehistoric times, led me more and more to realise the extraordinary importance of securing the thorough exploration of the remains on Kephala. It appeared that the only effective way of attaining this result was by becoming actual owner of the land which was unfortunately held by several co-proprietors,

[1] See Haussoullier, *Bulletin de Corr. Hell.* 1880, pp. 124–127; Fabricius, *Ath. Mitth.* 1886, pp. 139 *seqq.* and Taf. III.

[2] *Second Annual Report of the Executive Committee*, Arch. Inst. of America, 1880–1881, pp. 47–49.

[3] *Researches in Crete* in the *Antiquary*, vol. xxviii. p. 111.

native Mahometans, to whose almost inexhaustible powers of obstruction I can pay the highest tribute. The Insurrection added new difficulties. However, already in 1894 I had secured a part ownership in the site and after encountering obstacles and delays of every kind was able at the beginning of 1900 to purchase the whole, this favourable result being due in large measure to the new political circumstances of the island.

§ 2.—PRELIMINARY EXCAVATIONS ON S. AND E. SLOPE.

Permission having been obtained from Prince George's Government, I was able to begin the work of excavation on the ensuing March 23. I received some financial assistance from the Cretan Exploration Fund newly started by myself and Mr. Hogarth, though owing to the war in South Africa the contributions from this source fell far short of what was needed. As assistant in directing the work, I was fortunate in securing the services of Dr. Duncan Mackenzie, whose experiences in conducting the excavations for the British School in Melos peculiarly qualified him for the task. In the present short summary of the results of this year's work I have had the advantage of referring to the Day-Book of the excavations kept by Mr. Mackenzie. Grateful acknowledgments on my part are also due to Mr. D. T. Fyfe, the architect of the British School, for the excellent plans, sections, and drawings prepared by him. The general plan of the Palace that accompanies this Report is from Mr. Fyfe's hands.

The most favourable dumping-ground was offered by a belt of low-lying ground immediately below the steeps to the South and East of the hill-top. In order to ascertain where it would be safe to throw the earth without covering important remains, a series of trial pits was dug all along this lower belt and the slopes descending to it. This preliminary work lasted a week. To the South and South-East there were practically no remains of consequence on the lower ground, though on the southern steep there came to light the scanty remains of a prehistoric house with pottery of both the Mycenaean and Kamáres styles and some fragments of painted stucco on which simple dotted rosettes formed the chief decoration. This latter find gave the promise of better things above.

On the low ground to the East of the hill were some shallow cists containing skeletons and covered with stone slabs, but these proved to belong to comparatively recent, perhaps mediaeval, times. Higher up the

slope on this side were remains of limestone walls of good and characteristic Mycenaean masonry, a drain or *hydragôgeion* of similar structure, and a deeper artificial watercourse leading to a natural swallow-hole.

§ 3.—THE NEOLITHIC SETTLEMENT.

On the eastern slope, almost on the surface, occurred a deposit of pale clay containing abundant fragments of primitive *bucchero*—dark hand-made pottery with a polished surface—some of it incised with simple geometrical patterns and showing traces of a white chalky inlaying. This pottery, identical in character with that from the early strata of Hissarlik, belongs here for the most part to the later Neolithic period and was associated throughout the Kephala site with celts and perforated maces of serpentine, jadeite, haematite, and other materials, obsidian knives and the cores from which they were struck off, clay spindle-whorls, and a great variety of bone implements. With these remains, on the eastern slope, was found a primitive female image of the same incised and inlaid clay. An inner area of the Palace itself was subsequently found to consist almost entirely of the same Neolithic deposit, and an exploratory shaft showed that it here attained a depth of about 24 feet. It seems probable that this pale clay stratum was of artificial formation and represents the disintegration of the clay platforms and wattle-and-daub huts of long generations of Neolithic inhabitants. This primitive settlement extends, as was shown by Mr. Hogarth's excavations, to the western side of the hill and it therefore appears that Knossos, or to use its earlier name "Tritta," was already a thickly populated site at a remote prehistoric date.

The later elements of this early stratum come down to the transitional period when copper and other metals were first coming into use in the Aegean area. A few bits of punctuated and striated pottery show a certain approximation to the black ware found in twelfth and thirteenth Dynasty Egyptian graves as at Khataneh. The upper part of a male figure in marble recalls types from the early metal age tombs of Amorgos and other Aegean islands. A very significant fact, however, is the entire absence of the spiraliform type of ornamentation on the incised pottery—an indication that the bulk of it is anterior to the time when this spiral system was diffused in Crete and elsewhere in the Aegean world under twelfth Dynasty Egyptian impulse. The pottery in this respect presents a great contrast

to that of Butmir in Bosnia, which illustrates the influence of the spiral system of the Aegean steatite reliefs (and perhaps also metal reliefs of the early Mycenaean class) on a mainland population which had not emerged from the Neolithic stage of culture. At Knossos we see these spiraliform designs influencing the early painted pottery of the Kamáres class. But there were also found certain vase fragments with vandyke and punctuated ornaments in white and chrome, painted on a dark brown ground, which are of great interest as showing a direct translation into colour of the incised Neolithic types.

§ 4.—THE EASTERN EDGE OF THE UPPER PLATEAU.

On the upper part of the eastern slope and on the edge of the plateau above, remains of several houses came to light. These were perhaps dependences of the Palace, for some more important fragments of painted frescoes were found within them, including parts of a fish, the head and forearm of a man in a bright blue tunic with short sleeves, and a lady swimming. In most cases below the Mycenaean level were earlier buildings with painted pottery of the Kamáres class. At a point S. of the angle of the *hydragôgeion* a pit was dug between early walls of this class, the foundations of which went down 4·20 metres. Here, from a depth of about 3 metres onwards was a considerable accumulation of this early painted pottery, including a vase in the form of a dove[1], which tends to prove the early domestication of this bird in Crete. I thought it advisable however to leave the investigation of these early strata as much as possible for a later stage of the excavations. With the exception of the dove vase the best examples of this class of pottery were those obtained by Mr. Hogarth from houses to the West of the Palace and on the opposite hill of Gypsádes.

Near the E. edge of the plateau also occurred great accumulations of small clay cups of a kind very characteristic of Cretan votive deposits such as that of the Diktaean Cave. The resemblance of these to the small handle-less Turkish coffee-cups suggested to the workmen the name *'στὸ Καφενεῖον*—the Café—for the spot where these heaps were found. Huge burnt beams also came to light on this side and traces of a vast conflagration. Our preliminary object, which was to know how far the

[1] Illustrated in the paper by Messrs. Hogarth and Welch, to appear in *J.H.S.* xxi.

lower ground to the South and East could be used for dumping earth, had now however been attained, and further operations on the edge of the plateau were set aside in order to attack the central building.

§ 5.—EXCAVATION OF THE CENTRAL BUILDING: THE REGION BELOW THE SOUTHERN TERRACE.

On the southern edge of the summit of the hill parts of a terrace wall were visible, showing entrances to two narrow passages 0·70 m. and 0·60 m. in width, flanked by great blocks on some of which were cut double axes and other symbolic marks. The first objective of our operations on the side of the Central building was the region immediately in front of this Southern Terrace, including the clearance of the Terrace wall itself. *Pari passu* with this operation work also proceeded on the upper level immediately above the Terrace.

The remains below the Terrace form a distinct quarter, the exact connexion of which with the upper part of the building it has been as yet impossible to determine. Steps must have led up to the higher level perhaps to the East of the ground hitherto excavated. The Terrace wall itself had been supplemented by later buttresses of clay and rubble masonry, apparently with the view of giving it additional support. It was flanked at a distance of about 8 metres by a wall of fine gypsum blocks, running parallel to it, and between these two main lines ran cross walls and interrupted parallel blocks of masonry. The two subterranean passages, the entrances to which were visible on the face of the Terrace wall, opened, about 3 metres in, into wider chambers or galleries which could not be further explored without interfering with the Propylaeum above. The area between the Terrace wall and that to South of it was approached on the east side by steps and there were traces of a paved way leading to these from the South-West. In the passages within the elongated area enclosed between the Terrace and south wall were found, on the floor level and quite close under the walls, a series of Mycenaean vases most of them in a perfect state. Two were painted "Bügelkannes" with the familiar cuttle-fish design, and one a kind of pyxis with painted spiral ornament much resembling one from Ialysos.[1] Among the unpainted vessels was a double two-handled jar of a type of which a whole deposit was sub-

[1] Furtwängler u. Löschke, *Myk. Vasen*, Pl. ix. (55, xxxii.).

sequently found near the north end of the building. These intact Mycenaean vessels clearly mark the date when this part of the building ceased to be occupied.

§ 6.—THE GREAT WESTERN COURT OF THE PALACE.

Immediately above the southern Terrace wall and overlooking the small distinct region above described, was an important Propylaeum, which

FIG. 1.—WESTERN COURT AND GREAT GYPSUM WALL.

was the earliest excavated part of the upper level of the building. It will be better however to depart from the strictly chronological course of the explorations and to adopt a more logical order.

On the western flank of the building the lower course of a wall was brought to light, consisting of huge gypsum blocks with a kind of plinth, probably intended to serve as a seat, along its base. One of these blocks

is 1 metre high by 3·10 wide; another 1 m. by 2·50; a third 1 m. by 3 m. This wall presented frequent small angles and returns, as can be seen from Fig. 1, a very usual characteristic of Mycenaean architecture in Crete and elsewhere. The great gypsum blocks had supported a superstructure of more perishable materials, the lower part of which was still partly preserved. Like the party walls of the rooms within, this superstructure consisted for the most part of clay and rubble masonry originally contained by a timber framework and faced with gaily painted plaster.

A small fresco of a Mycenaean shrine found in a room to the North of the Palace supplies indeed a vivid record of the kind of elevation which would here have confronted the spectator. This fresco shows clearly a substructure of large white gypsum blocks, resembling in character those of the western wall, while above, not less clearly defined, are the painted plaster fields enclosed by a skeleton of wood-work. In the case of this small Temple there were, besides, three openings exhibiting pillars of the usual Mycenaean form, tapering downwards, the sanctity of which was shown by the horned cult object set before their bases. The columns themselves and their capitals were of variously tinted wood-work, and below the central opening was a carved alabaster frieze. This frieze displayed half rosettes in relief like that of the Megaron of Tiryns, with indications of the same inlaying of blue enamel—the Homeric *κύανος*. The plaques of the frieze, however, were in this case held in their place by a wooden triglyph, whereas the Tirynthian examples were of alabaster.[1]

The gypsum walling, which here apparently forms the external boundary of the Palace to the West, shuts in the ends of a series of Magazines, to be presently described. Its outer face with the long stone bench at its foot looks out on a great Court or Piazza showing considerable remains of irregular paving. Near the wall, towards the centre of the excavated part of this Court, is visible an oblong base of what may with great probability be regarded as an altar. Another larger and somewhat squarer base of the same kind came to light in an inner court of the Palace, described below as the "Central Clay Area," and both suggest the substructure of an altar, like one, constructed of isodomic masonry and surmounted by

[1] For a full account of this temple fresco, including a coloured illustration and a complete elevation, I must refer to a paper about to appear in the *Hellenic Journal* (also published separately by Messrs. Macmillan), on "Mycenaean Tree and Pillar Cult."

the "Horns of Consecration," that is represented on a relief of a steatite pyxis found at Knossos in 1894.[1]

§ 7.—THE SOUTH-WESTERN PORTICO AND BULL FRESCO.

This great Western Court was faced to the South by a spacious Portico forming the entrance to the Palace on the South-West. This Portico

FIG. 2.—S.W. ENTRANCE FROM W. COURT.

the upper part of which must have consisted of wood-work and perishable materials had been supported by a massive central column, also, no doubt of wood, the stone base of which was visible in the pavement (Fig. 2).

[1] See my paper on the "Mycenaean Tree and Pillar Cult" in *J.H.S.* xxi.

Of the brilliant decoration of this porch evidence still remained on its eastern wall. At this point the gypsum blocks ceased and gave place to a clay and rubble structure. But this rubble wall had been coated with fine plaster adorned in turn with fresco designs. The lower part of the field was decorated in a curiously modern manner with a succession of squares intended to represent various kinds of veined marbles and coloured alternately yellow, pink and blue. Above this dado ran a band of white and above this again were remains of three layers of plaster, each of which seems to have been adorned with a large fresco painting, the central object of which was a life-sized figure of a bull. Faint traces of the two lower painted layers remained, from which it can be gathered that the animal was spotted like the bull of Tiryns and in violent action, probably as in that case grappled with by a man. An example indeed of such a "Cow-boy" feat—so dear to the Mycenaean artist—occurred on a seal impression from the Palace itself. The uppermost layer of plaster had to a great extent peeled off, but the foot of one of the forelegs of the animal was well preserved.

That a uniform system of fresco decoration was continued on the other side of the Portico was shown by the discovery at the base of the wall, to the right of the western doorway to which it gave access, of further remains of similar squares painted to imitate variegated blocks of marble.

§ 8.—THE S.W. ENTRANCE AND "THE CORRIDOR OF THE PROCESSION."

The great porch itself leads to a large double entrance, the bases of its jambs clearly showing the outline of the wood and plaster pillars that originally rested on them. The double doorway gave access on the right to a chamber about 3·50 metres square with a second narrower door communicating with the entrance passage to the left; this small chamber may have served as a kind of Porter's Lodge.

The doorway to the left was obviously a State entrance to the Palace. It opened on a fine corridor, 3·30 metres in width with a triply divided pavement, consisting of a central band of limestone slabs bordered on either side by bluish slate. These lateral strips had been originally covered with a bright red plaster. On the left wall were remains of a continuous fresco which originally exhibited a series of life-sized human figures. Of the greater part of these only the feet and the lower part of

the dress was preserved. At the north end were four figures in long richly bordered robes, the male sex of which, however, was indicated by the reddish brown hue of their feet. These were no doubt princely, priestly or official personages—long robes characterising certain persons of distinction on Mycenaean gems. In front of these are slightly preserved remains of a white-footed lady in flounced robes and, after a break, a more important group, the centre of which is filled by the lower part of another female figure, a Queen surely, in a richly embroidered robe. Facing her are three attendant male figures while three others, perhaps boys, follow immediately behind. Of all these the feet alone are preserved, except that, behind the last of the fronting group, the corner of a white blue-bordered robe hangs down. Beyond this connected group is a man's foot pointing away from the female figure.

These frescoes were still adhering to the lower part of the wall, while some others had collapsed in a calcined heap. Further on, however, a large piece of plaster had fallen on its face on the floor of the Corridor. It was possible by gradually strengthening the back of this with plaster of Paris to raise this fallen portion and thus to bring to light the greater part of two figures of youths preserved up to near the shoulders. Their waists were tightly circled with what, from the blue and yellow colouring, appeared to be gold and silver belts adorned with rosettes and returning spirals, and they were clad in richly embroidered loin-cloths in front of which hung down a kind of net with bead-work pendants. One of these youths bore what appears to be a fluted marble vase with a silver base. In the field behind these figures was a broad wavy band of blue in which Egyptian analogy may lead us to recognise a river—here, perhaps, "the Stream of Ocean." These cup-bearing youths, of which we shall see another example, suggest the Keft tributaries of Thothmes III. on the Rekhmara tomb—may not these, too, it may be asked, represent tributaries from over sea, bearing offerings to whomsoever ruled within the Palace halls of Knossos?

On the right side of the gallery, to which we may give the name of "The Corridor of the Procession," were some scanty traces of the feet of a similar series of human figures. Further South the remaining part of the Corridor and the south-western angle of the building, above the line of the Terrace already described, had been denuded away, but there is every reason to believe that somewhere near this corner it took a turn at right

angles and following the top of the Southern Terrace wall afforded access to the Propylaeum which here came to light (Plan, C.D. 4, 5).

§ 9. THE SOUTHERN PROPYLAEUM AND THE FRESCO OF THE CUP-BEARER.

The width of this Southern Propylaeum was about 9·25 m., with *antae*, of which that on the right side is alone preserved, projecting 1 m. beyond what seems to have originally been a line of three doorways. The door-

FIG. 3.—ROSETTE RELIEFS OF FRIEZE OR STONE BORDER.

opening and threshold to the right however alone remained. It was 1·14 m. wide, between jamb-blocks of gypsum with interior projections so placed as to show that the door opened to the South. Some idea of the decoration of the façade of this Propylaeum was given by the discovery in this neighbourhood of several pieces of brown and green grey stones with fine reliefs of rosettes which must have belonged to a border or frieze (Fig. 3). These

rosettes in their fine undercutting and execution far excel any known reliefs of the kind from Mycenae and elsewhere. They may, as in the case of the painted rosettes at the entrance of a rock-tomb of the Lower Town of Mycenae, have formed a border round the doors, and this view receives a corroboration from a small but highly interesting fragment of steatite relief found in the area immediately north of the Propylaeum itself. On this is seen part of the façade of a building with a couchant bull above the entablature, while below is a doorway surrounded by a border enclosing small circles which probably represented similar rosettes.

Inside the line of doorways, 1·40 m. to the North two column-bases 0·85 m. in diameter came to light. Here again we must suppose that the columns which supported the roof of this fore-hall were of wood. That the decorative paintings on its walls harmonised with the exterior reliefs was shown by the occurrence of several fresco fragments depicting a succession of rosettes with brilliant red, white, black, and orange colouring. Other pieces showed a border of returning spirals—a motive also represented by the stone-work reliefs. But a far more interesting discovery awaited us, indicating that the inner walls of this columnar hall were decorated with human subjects supplying a close link of connexion with the wall-paintings of the "Corridor of the Procession."

Parallel with the west wall of the Propylaeum, which is of the usual clay and rubble construction, was excavated a passage, on the floor level of which came to light, face uppermost, two large pieces of fresco. These pieces together formed the greater part of a life-sized figure of a youth clad in the same close-fitting and richly embroidered loin-cloth as those of the "Corridor of the Procession" and tightly girded with a similar ornamental belt. He wears a silver necklace and earrings and an ornament of the same metal—for so we must interpret the conventional blue of the painting—in front of his ear. An interesting feature in the design is the appearance of an agate lentoid—the bands of the stone being clearly indicated—on his left wrist. This must certainly be taken to show the manner of wearing the fine lentoid seals of which so many clay impressions were found in the Palace.

The legs below the thighs were wanting but in this case the head and face were preserved, affording the first real portraiture of a Mycenaean man. The regular, almost classical features, the dark eyes and black curly hair and high brachycephalic skull present close points of resemblance to

certain types still to be found, especially in the highlands of central and western Crete. The profile rendering of the eye and the modelling of the face and limbs show an artistic advance which in historic Greece was not reached till the fifth century before our era, some eight or nine centuries later than the date of this Knossian fresco. Like one of the figures already described, the youth here depicted held in his hands a vessel—in this case a pointed cup, apparently of silver with gold mountings. Vases of the same funnel-shaped type—in precious metals—are held by the Keft chieftains on the frescoes of Thothmes III.'s time already referred to.

From the position in which the fresco lay it seemed to have fallen backwards from the inner western face of the wall of the Propylaeum, the paintings on which are thus shown to be a continuation of those of the "Corridor of the Procession." The fresco itself was removed unharmed by means of a laborious process of undercutting accompanied by the gradual plastering of its back as that was laid bare below.

The interior of the hall with the columns showed in places remains of a floor of plaster or cement, but from the numerous fragments of blue slate found, identical with the border pavement of the "Corridor of the Procession," it is probable that it was at one time paved in a similar manner. This Propylaeum indeed seems in the last days of the occupation of the building to have been somewhat diverted from its more stately original function and a part of it was occupied by large store-jars or pithoi. A piece of wall of later construction had been built on to its north-western end and in the angle thus formed were five of these large jars, one of them on its side in fragments, the others almost or entirely perfect. The highest, without the rim, was 1·10 m. in height, the others about 0·85 m. On the opposite eastern side of the hall was another group of eleven jars, some much broken owing to the shallowness of the earth above the floor level throughout all this area, it being in many parts not more than a third of a metre deep.

Among the minor finds within the hall of the Propylaeum was the half of a fine steatite bowl of a caliciform shape, with ribbed petals on the exterior, a type of vessel very characteristic of the Mycenaean deposits of Crete. On the slope between the entrance to the Propylaeum and the Southern Terrace wall were also found four small female images made of a kind of plaster with brown glaze. They wore the usual flounced costume and their hands were symmetrically laid above their breasts in the familiar

Oriental attitude. Their heads were wanting. Near the same spot was also found the end of the blade of a bronze sword.

§ 10.—THE CENTRAL CLAY AREA.

The Propylaeum above described forms the avenue of approach to an open space to which I have given the name of the "Central Clay Area," bounded to the North by the lower courses of a straight cross wall of good limestone masonry, but otherwise somewhat irregular in shape. This enclosure turned out to be entirely devoid of foundations and its floor was composed of the pale clay already noticed as being of artificial accumulation and as probably due to the disintegration of the clay platforms and wattle-and-daub huts of a very primitive settlement. It was found to be full of Neolithic relics and a shaft sunk near the N.W. corner showed that the deposit was at this point 7·50 m. in thickness. On the south side this clay deposit merges in a darker soil full of wood ashes and bones, possibly of a sacrificial nature.

The existence of this early site, untouched in the middle of the later Palace, suggests curious speculations. We have here perhaps the interior of a *temenos* preserved for religious reasons, and the square base of an altar, already noticed, in the eastern bay of the enclosure, confirms the idea of consecration. It may be that the "Palatine" of Mycenaean Knossos also had its "*Casa Romuli*"—a sacral survival of a prehistoric dwelling.

On the borders of this Clay Area, near the opening of the Propylaeum, was found a clay vessel of an interesting and hitherto unique type belonging to the intermediate Kamáres period. This was a kind of two-handled amphora, of the high pyriform outline characteristic of that period, with an open neck but provided with a spout as well. We seem to have here on Cretan soil the prototype,—still open-necked,—of the most characteristic of Mycenaean vases, the pseud-amphora or "Bügelkanne."

§ 11.—DISCOVERY OF A HOARD OF INSCRIBED CLAY TABLETS IN A BATH-SHAPED RECEPTACLE.

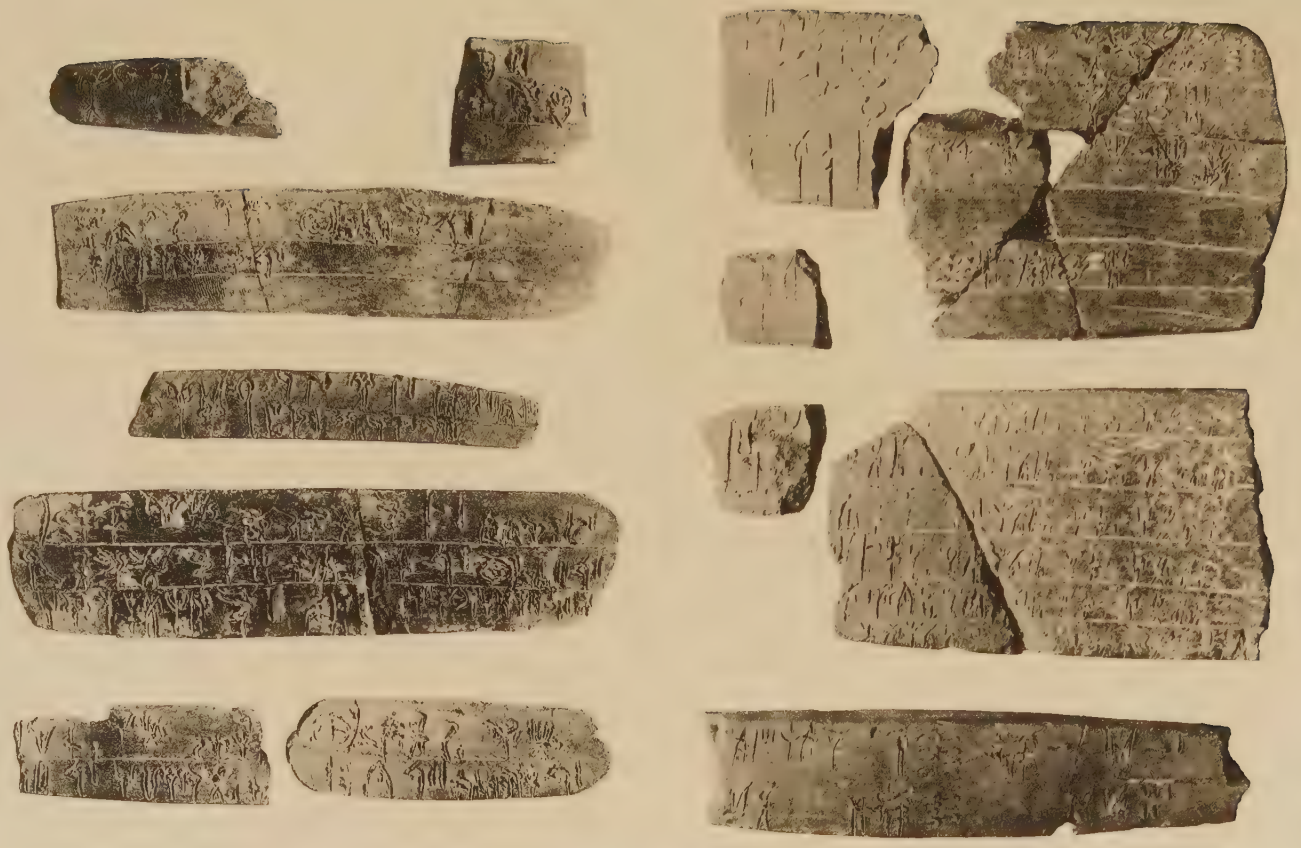
In the region, as yet only partially excavated, to the East of the Southern Propylaeum and the Central Clay Area are some small rooms and passages. Here near a large gypsum block was found a somewhat

corroded bronze statuette of a man with the Mycenaean girdle and loin-cloth, raising his right hand as if in the act of adoration. Here, too, close under a wall (D, E, 6 on plan) occurred a deposit of plain clay vessels. These consisted of small vases, jugs, and numerous cups, together with the remains of three clay trays. The whole set, curiously suggestive of a tea-service, was found in a slanting position on a thin layer of burnt wood, and seems to have originally stood on a shelf of which the charred fragments represented the remains. Immediately to the North of this is a doorway giving access to a small room in which a deposit of a far more interesting kind came for the first time to light.

On March 30 there was found in a superficial stratum in this vicinity a part of an elongated clay tablet with a chisel-like end, engraved with what appeared to be signs and numbers. It at once recalled a graffito fragment of the same kind that had been shown to me in Candia in 1896[1] and which was said to have come from the site of Knossos. The fragment was not in itself sufficient to establish the certain existence of Mycenaean writings on clay, but I had copied it and placed it to a suspense account. Four days later several more pieces of similar tablets came to light under the wall of what afterwards proved to be a Magazine (No. 2), to the N. W. of the Clay Area. On April 5, however, an entire hoard of these clay documents, many of them perfect, was discovered amidst a deposit of charred wood in a bath-shaped receptacle of terracotta set close against the southern wall of the small chamber, already mentioned, to the West of the Clay Area.[2] We know from the example of Tiryns that a bath-room was an essential part of a prehistoric Palace, and a small clay drain running through a neighbouring chamber makes it possible that the bath here found had been originally used for its natural purpose. The use indeed of bath-like vessels for other objects in Mycenaean Crete is shown by the occurrence of similarly shaped receptacles in the numerous *tholos* tombs of the island, there used as ossuaries, and perhaps sarcophagi, indifferently with clay imitations of the wooden chests of contemporary Egypt. Like the chests however they are in this case specially fitted with a gabled cover, and that these recipients were specially made for a mortuary

[1] Professor Halbherr and Dr. Joseph Hazzidakis, now Ephor of Antiquities had called my attention to this fragment which was in the possession of a chemist named Antonios Zacharakis. During the Insurrection and Massacre the house was sacked, and the fragment has disappeared.

[2] The specimens of tablets given on the first half of Plate I. are taken from this deposit. They are reduced to half their diameter.



TABLETS WITH LINEAR SCRIPT.
(Reduced to $\frac{1}{2}$ diam.)

[*Face p.* 13.

purpose is also clear from the line of small drain holes along their bottoms similar to those of the other form of clay coffin. Owing to the small depth of the soil whatever cover the bath may have had in this case was lost, and the deposit (0.40 in thickness) of charred wood in which the tablets were embedded leads to the conclusion that their immediate receptacle was a wooden box placed within the bath. The absence of the small perforations in the bottom, characteristic of the sepulchral class, is certainly an indication that it was made for the purpose which its form seems to imply.

From this time on discoveries of hoards of inscribed tablets, often associated with remains of coffers of clay, wood or gypsum, were frequent throughout the excavation. A short general account of the character of these clay archives is reserved for a later section.

§ 12.—THE LONG GALLERY AND MAGAZINES.

West of the Propylaeum and the corridor running parallel with it that contained the fresco of the Cup-bearer, came to light the lintel and the lower part of the jambs of a doorway giving access to a space divided by a very thin partition wall. This partition, which is very characteristic of the slighter parts of the building, gained its chief consistency from a series of plaster layers sandwiching a mere slip of clay. In the Palace of Knossos plaster has endured where gypsum slabs have been often entirely disintegrated.

From this group of somewhat denuded chambers and the Corridor of the Cup-bearer a passage with more than one turn leads to another well defined region of the Palace. The salient features of this region are a series of some thirteen magazines opening into a long paved gallery.

This "Long Gallery" only attains half its full width till it has passed the openings of the two first magazines. From this point however it becomes a spacious gangway about 3·40 metres in width with a finely compacted pavement, for the most part of gypsum slabs, and flanked on the western side by a succession of door-jambs consisting of large limestone blocks. Here and there some of the great store-jars or *pithoi* of which the magazines contained such an abundance had been placed in the gallery against their entrance pillars or along the opposite eastern wall. The perspective afforded by the Long Gallery, which in its present form attains a total length of 53 metres, is the most striking in the whole building. Near the northern

end is a flight of five steps, half the width of the Gallery, leading to the upper level, and six metres beyond this point the remaining part of the passage is cut short by a cross wall. But there are reasons for believing that this cross wall, as undoubtedly another similar obstruction found between the third and fourth magazine, and perhaps the staircase also, was a later fabric. The excavations begun beyond this point show in fact what seems to have been originally a continuation of the main gallery with the same paved floor level and further magazines opening on its western side.

There are abundant signs that both the Long Gallery itself and the Magazines were roofed over and had been surmounted by an upper storey. A burnt deposit immediately above the door jambs of the Magazines, which consisted of two massive blocks superimposed, showed where the wooden lintels had rested. To secure these the upper face of each stone jamb was provided with three—in one case four—dowel-holes, 0·4 square and 0·5 deep. For about 0·30 cm. above the stone jambs is an interval of clay and rubble, together with the charcoal remains of the wooden imposts, and above this level are at times visible smaller limestone blocks of an upper construction. It is probable that the gypsum jambs, which have the double axe symbol incised on them, belong to the earliest period of the building. The upper storey, though probably later, follows the old lines, and belongs at any rate to the Mycenaean period.

The beginning of this upper construction marks the roof level of the Magazines and Gallery, and in some of the walls the holes were visible in which the cross beams had rested. In the Long Gallery itself, opposite the opening of the Eighth Magazine, the round ends of the charred beams which had fallen below their original level were found embedded in a clay matrix. The side walls both of the Magazines and of the Long Gallery, except for the gypsum blocks between the doorways, were of the usual clay and rubble construction. Their surface was however coated with painted stucco. The field of this was white; below was a dado consisting of horizontal bands of red and blue or grey and rising to 0·90 cm. above the pavement, or about the average level of the top of the lower store-jars; while, a little below the level of the ceiling, were further bands of the same colours.

In Magazine No. 1 were found some pieces of painted plaster probably fallen from an upper storey with designs of a more artistic nature, such as a

very beautiful fragment with what appear to be myrtle sprays, and another piece with part of a small male head. In Magazine 2 a curious marble vase was discovered with a square foot and basin, which however, is hemispherical internally and has a raised circular rim. Clay tablets, mostly more or less fragmentary, came to light sporadically in this and several other Magazines.

The Third Magazine had been partly excavated by Mr. Minos Kalokairinos in 1878 and it was here that the twelve large store-jars or *pithoi* were discovered, one of which is now in the British Museum. In some of these were found remains of burnt corn. This excavation had also embraced the part of the Long Gallery opposite the entrance of this Magazine and a small portion of an adjoining passage, to which, from the discovery in it of inscribed clay tablets with figures of houses, I have given the name of "The Corridor of the House Tablets." It is a noteworthy fact that in the mound of waste earth thrown up from this previous excavation, which was now carefully sifted, were several specimens of inscribed tablets, a circumstance which illustrates the great vigilance necessary in such exploration.

An interesting find was made immediately below the later floor level of Magazine No. 3. The makers of this had cut away the top of a tall painted jar of the earlier Kamáres period, with a white foliated decoration. Within this vessel was a smaller spouted vase, buff coloured with reddish brown stripes, a painted pedestalled cup, with red brown and buff zones, of a type very common in the early strata here, various smaller cups and vessels, clay nodules, and a core and flakes of obsidian. The older floor on which this vase stood apparently represents the original floor level of the Magazine.

The entrance to the Fourth Magazine had been narrowed and strengthened by the addition of an oblong block of masonry with a new door-jamb, reducing the opening from 2·35 m. to 1·17 m. The interior of this store-house had been untouched by the native excavator, and contained nine *pithoi* in a row along its southern wall, and remains of others on the opposite side. The central part of the pavement was marked by a peculiar feature to which we shall have occasion to return. There was here a row of six open cists, with part of the covering slab of one of them, while within them were visible pieces of lead sheeting with which they had been originally lined.

The Fifth Magazine (see Fig. 4) was specially rich in *pithoi*, over twenty being counted within it, twelve of which are more or less perfect. A curious feature in this Magazine is a deep cupboard-like recess about two thirds along the south wall, consisting of gypsum slabs. Nothing was found within it. The floor of the Magazine, which was paved with gypsum slabs, was broken in the centre by the cavities of six open cists of the kind already described, made of gypsum slabs with remains of similar lead lining. In the first of

FIG. 4.—THE FIFTH MAGAZINE, SHOWING GREAT *Pithoi* AND RECEPTACLES IN THE FLOOR.

these was found a plain, jug-like vase. The Sixth Magazine, which contained remains of nine store-jars somewhat crushed above, showed a somewhat different configuration of cists—namely, a larger oblong receptacle in the centre between two others of more elongated form with triple divisions. The Seventh Magazine was divided into two nearly equal portions by a block of masonry projecting half-way across the floor. Down the centre of the pavement here were five open cists, three in one division and two in the other.

The best examples of these stone chests, however, came to light in Magazine No. 8, the contents of which were also interesting in other ways. We had been previously informed that a native Mahometan, digging here for stone, had come upon some mysterious 'Κασέλλαις,' and at the bottom of a

FIG. 5.—THE EIGHTH MAGAZINE, SHOWING THE POSITION OF THE CISTS BENEATH THE PAVEMENT.

hole dug here by him some remains of stone cists were visible between intervening stone pillars that lay immediately below the pavement. Further towards the inner end of the Magazine the closely compacted pavement, consisting of gypsum slabs, remained intact, and the great pithoi that

stood upon it in their original positions against the side walls, some in almost perfect condition, made it probable that the floor slabs could never have been raised since the chamber had been used as a store-house. It was at all events certain that the cists that lay presumably beneath this part had not been opened since the destruction of the Palace (Fig. 5).

These cists indeed were of so inaccessible a nature, that even the uppermost could not be fully opened without removing the whole breadth of the pavement, the lateral slabs of which overlapped the edges of the receptacle. This preliminary work having been effected, a rectangular open cist came to light, the sides of which were formed of upright slabs set in a groove that ran round the bottom slab. The whole was embedded in compact masonry, the square pillars already mentioned closing in the two ends. It was thus a matter of considerable difficulty to raise the bottom slab in order to explore what was below. This having been lifted with the aid of a mason, the interior of a second cist of the same kind was disclosed, the base of which rested on the foundation earth. Both cists had been lined with lead sheeting, and neither in these nor in another subsequently opened was there anything but a little earth. In parts this was of a tough consistency, and of a greenish yellow hue, but this may have been due to the decay of the lead sheeting. The depth of the first cist was 0·65, that of the second 0·60, and the whole depth of the two cists from the pavement to the bottom of the cavity in which they lay was 1·30 metre.

In the case of the lead-lined cists in some of the other Magazines, covered by a single easily removable slab of the pavement, it was possible to imagine that we had here stone vats for oil or other liquid matter. But the extraordinary precautions taken in the construction of the cists in Magazine 8, the artful concealment beneath a closely compacted pavement which gave standing room for the huge store-jars above, and the appearance of a second range of cists beneath the first and only accessible with great labour, sufficiently show that these lead-lined receptacles fulfilled here a more recondite purpose. It is difficult not to believe that they were intended for the concealment and safe-keeping of objects of value. The fact that those cists as yet explored were empty might either show that they had never been used or that whatever they may have contained had been quietly withdrawn at a time when the great building was still in the hands of its original possessors, and that the upper floor of the Magazine had been subsequently again covered with store-jars.

Near the S.E. corner of this Magazine on the floor level was found a deposit of inscribed tablets embedded in clay and decayed gypsum, which apparently represented the remains of a small coffer of that material. Many of these were much perished, but it was possible by means of a plaster backing to get out a series lying on their backs in a regular file as they had been originally deposited in the gypsum box. From the pictorial figures added to the linear inscriptions on these, they seem to have referred to bronze single-edged axes, and it is possible that hoards of these may have been at one time contained in some of the cists beneath the pavement.

In this Magazine there also occurred some good pieces of painted pottery with rosettes and other designs in a fine bold style, very characteristic of a class of Mycenaean ware found within the Palace but not apparently elsewhere on the site of Knossos. The rosettes have an obvious relation to those of the fresco borders and stone reliefs.

The gypsum jambs of the entrances of five more magazines were exposed between this and the staircase at the northern end of the Long Gallery. The interior of these however remains to be explored during the coming season. Beyond the stairs and the cross wall, which has already been described as probably of later construction, another small magazine was brought to light, opening into a second to the left. Opposite the entrance of this is a wall forming part of the enclosure of an elongated narrow chamber which occupies half the width of what seems to have been originally a continuation of the Long Gallery. If, as seems probable, this too is posterior in date to the Long Gallery itself and the other Magazines, the fact will be found to have an important bearing on the date of its very exceptional contents. In this small chamber—and, except for a few scattered and isolated finds, in it alone—were found the clay archives and seal impressions presenting characters in the hieroglyphic or conventionalised pictographic script of Crete, and altogether distinct from the linear style of the great mass of inscribed tablets found throughout the Palace.

§ 13.—Later Isolation of Long Gallery and Central Clay Area from Part of the Building opening on the Eastern Court.

On the east side of the Long Gallery the wall was only broken by a single opening communicating with the small "Corridor of the House

Tablets" already mentioned. This Corridor at present only gives access to two narrow chambers, but the end now blocked seems to have originally taken a turn at right angles to the East, thus communicating with a somewhat complicated group of chambers that lie between the end of the Long Gallery and the great Eastern Court. In the last period of the building, access to this region was entirely barred on this western side.

The isolation of this part of the building is equally complete on its southern face which abuts on the Central Clay Area. That this was not so originally is shown by the fact that towards the eastern end of the northern boundary line of this Clay Area there came to light the jambs and thresholds of a doorway facing North, with two steps down as if to afford entrance to this part of the building. A little to the East of this were two more door-jambs apparently a little out of place. But the earlier means of exit from the Central Clay Area to the region immediately North of it had been effectually barred by the construction of a wall of good limestone masonry running almost due East and West, immediately in front of these doorways [F. 4, 5, 6]. The limestone masonry of this cross wall, however, still belongs to a good Mycenaean period and shows here, as elsewhere, a characteristic conformation which has been noticed elsewhere in Mycenaean buildings. While the front view of the walls gives an impression of even rectangular fitting of the blocks, when these are viewed from above it is seen that their inner sides, instead of also coinciding, have a tendency to splay back and to leave a wedge-shaped interval.

The part of the building immediately to the North of the western half of this cross wall, here somewhat defective, shows an abnormal irregularity and a divergence from the rectangular scheme which otherwise runs through the whole ground plan. The floor level of the rooms that lie immediately to the North of the Clay Area, is about 0·90 m. lower than the level of that area as shown by a small paved piece in the N.E. corner. Hence the necessity for the descending steps afterwards blocked by the cross wall.

§ 14.—THE EASTERN COURT AND THE TWELFTH DYNASTY EGYPTIAN FIGURE.

The quarter of the building, thus isolated in the later period of its history from direct connexion with the Long Gallery and the Central Clay Area, seems now to have found its only access from a large paved area to

the East, to which I have given the name of "the Eastern Court." The excavation on this side is as yet incomplete, and the full extent and import of this great paved space cannot as yet be adequately set forth. The pavement, of good limestone slabs, has in many places been removed, but it seems to have been continuous along the eastern face of the excavated part of the building for a length of 52·50 metres. Upon this face opened some of the most important chambers of the building. We see in succession the entrance to the room called here the Room of the Column-Bases, and the interesting system with which it stands in connexion, the ascending steps of what appears to have been a kind of *Megaron* and the quadruple entrance and descending steps that led through an Antechamber to the Throne-Room. To the North this Court seems to have been in communication with the descending roadway with its walled enclosure and broad flight of steps that led down to the main entrance of the Palace on that side.

The paving of this great Eastern Court seems in most places to have been laid directly on the Neolithic clay stratum which underlies so much of this site. The level of the pavement varies from quite a small distance below the surface of the ground to nearly a metre, the depth decreasing with the gradual slope of the ground to the East. About 12 metres from the front of the "Megaron" steps came to light the lower part of a small Egyptian figure of diorite, which must rank among the most important finds of the excavation. It bears on three sides hieroglyphic inscriptions giving the name of a certain Ab-nub-mes-wazet-user of the Aphroditopolite Nome of Egypt.[1] There seems to be a consensus of opinion among Egyptologists based on the name, style and material that this monument belongs to the Twelfth or the beginning of the Thirteenth Dynasty, in other words, that it cannot be of later date than about 2000 B.C.

The Egyptian figure was found ·70 cm. below the surface on the edge of a small remaining patch of pavement. As the neighbouring slabs had been previously removed and the earth here disturbed, it had probably worked into the position in which it lay from the upper layer of the clay on which these slabs rested. It is observable that at other points this upper clay layer contained, superimposed on the Neolithic remains, relics of the Kamáres style which immediately preceded the Mycenaean. It appears therefore

[1] I have published this monument with the transcription and interpretation of Mr. F. Ll. Griffith and the opinions of himself, Professor Petrie and Dr. Budge, in the Archaeological Report of the Egypt Exploration Fund for 1900.

that this Egyptian monument belonged to this same Kamáres stratum and must thus be contemporaneous with the earliest elements of the Palace.

§ 15.—Rooms of the Column-Bases and of the Great Pithos.

A doorway with a flight of steps within leads from the East Court to a room during the excavation of which two column bases were found above the floor level. These bases had evidently at some time been removed from their original position and probably belonged to the hall or Megaron that seems to have bordered this room to the North upon a higher level. Of the steps leading down to the "Room of the Column-Bases" only the two lower, of stone, remained, and it is possible that the three that must have originally existed above these were of wood. In the left-hand corner of this room as entered from the Court is a curious hearth-like structure and beyond it along the North Wall a gypsum bench with flat pilasters resembling those to be described in the Throne-Room and its Antechamber. Stone benches with similar pilasters, in this case with a kind of triglyph ornamentation, have since been found by the Italian excavators in the prehistoric Palace of Phaestos. Two broken pithoi were also visible against the walls of this room. In the N.E. corner was found an interesting deposit of inscribed clay tablets, with the remains of the gypsum chest in which it had been originally contained, and two of the clay seals with which the chest itself had been secured.

This room of the Column-Bases gave access at its N.W. corner to a kind of annexe in the shape of a Store-Room containing a huge *pithos*, the largest and at the same time the most ornamental yet discovered. This jar, which was in absolutely perfect condition, reached a height of 1·45 m. with a diameter of 0·85 at top and 0·70 at bottom. The chief external decoration was a kind of triglyph arrangement of rope mouldings alternating with circular bosses also enclosed in rope mouldings. Four zones with this ornamentation in relief alternated with rows of impressed circles divided by horizontal lines; and on either side were four handles. But a more remarkable feature,—probably devised to facilitate the transport of such a huge clay vessel, was the appearance of two handles inside its walls 0·65 beneath the rim.

In this Store-Room were remains of seven other *pithoi* of more ordinary types, a painted Bügelkanne and the stand of a Mycenaean lamp in purple

stone. Immediately in front of the great *pithos* was a rectangular stone-lined receptacle in the floor of the room. These receptacles, of which others occurred in neighbouring rooms, are of a superficial character and apparently without any cover. They must therefore be distinguished from the stone cists, such as those of the Eighth Magazine, and probably served as recipients or small vats for liquid poured from time to time from the great jars. This would obviously be a great convenience for occasionally ladling out small quantities of liquid, such as oil. In Greece small vats are still made in the floor of rooms in which vessels containing oil are stored, but the chief object of this seems to be to save the waste of oil otherwise incurred by the occasional breaking of the oil-jars.

The depth of the floor level below the surface of the earth in the two rooms above described and those contiguous to them was much greater than in the S. Propylaeum, amounting to 2·30 metres.

§ 16.—ROOM OF THE CHARIOT TABLETS.

A double doorway in the South Wall of the Room of the Column-Bases gives access to two small chambers distinguished by their interesting contents. That to the left, with a stone bench running out on to its floor, contained several deposits of clay tablets, a series of which presented figures of chariots in addition to the inscriptions (see Fig. 12, p. 58). With these deposits were found remains of the boxes, in this case of carved wood, in which these clay archives were contained. Of these boxes there must have been four at least, since seven bronze hinges were discovered and fourteen seal-impressions, some showing remains of the string by which the boxes had been secured. The wood-work was in a charred condition; a piece of it showed traces of a foliated border and curving designs in relief. Owing to the burning of the wooden coffers the inscriptions themselves bore considerable traces of fire and many of them were in a greatly disintegrated condition. Others on the other hand, which seem to have escaped the fire, were mere sun-dried bits of clay in a very friable condition, a few of which, having been wetted owing to the effects of a nocturnal storm, were reduced to a pulpy mass. All these deposits lay on the floor level about 2 metres below the surface. Over 350 inscribed pieces were here found not counting minor fragments.

It appears that the clay documents here found, relating to the various

Royal Stores or Arsenals, were filed, according to their subjects, in different boxes. Those with the Mycenaean chariots also depicted horses' heads and apparently cuirasses or sometimes, in their place, bronze ingots. Another set of tablets from this deposit referred to swine. Another series again depicted a flower easily recognisable from its overhanging stigmas as the Saffron (*Crocus Sativus Graecus*). Its dye, so much prized by the later Phrygians and Persians, may have coloured the yellow robes of the Mycenaean ladies as seen on a series of frescoes to be described below.

The "Room of the Chariot Tablets" communicated by two narrow openings in its eastern wall with an enclosed gallery giving access again to an inner closet. In a building with such unsubstantial interior walls it is impossible to speak of a "safe" or a "strong room," but it is conceivable that some of the valuable objects to which the tablets refer, such as the ingots and vases of precious metals, may have been at least temporarily deposited in this secluded chamber.

§ 17.—THE ROOM OF THE STONE VASES.

It is certain that the small square room immediately adjoining the "Room of the Chariot Tablets" on the side opposite to this was used as a repository for valuable objects of another class. Either within this chamber or so near to it that they might be considered a part of the same deposit occurred a series of vases of marble, alabaster, steatite and other materials, some of which can only be described as masterpieces of sculpture in this line. Among these were a number of specimens of curious funnel-shaped vases from about ·30 to ·37 in height with a small perforation at their bottom. The form of some of these much resembles that of the vase—apparently in that case of silver with gold mountings—held by the youth on the fresco already described. It also recalls a common type of Mycenaean vessel in painted clay of which specimens were also found on the site of Knossos. But these latter cups are wanting in the most characteristic feature, the perforation at the bottom. It seems possible that these stone vases were used as "rhytons," the tube-like hole in the base being temporarily stopped until the lips were applied to them.[1] The thick rim of several of them precludes the idea that they were drunk from at that end

[1] The boring at the base of one of these—an elegantly foliated marble vessel—had been partially plugged with a piece of some other material having a smaller hole.

neither have they any kind of lip or spout to adapt them for pouring. Some show attachments for handles made of another piece of stone or possibly of metal. The sides and upper margin of these vessels are at times elegantly fluted and foliated in a style akin to that of the rosette reliefs and to the capitals of Mycenaean columns. Certain circular stands, of black-banded alabaster and other materials, found in this chamber and elsewhere on the Palace site may have served as supports for some of these stone *rhytons*.

Among other vessels found here were large bowls of alabaster, and a cup and a globular vase of the same material showing Egyptian influence. A spouted vase of dull white and dark grey limestone has been cleverly fashioned in such a way that the dark veins appear symmetrically on its sides in the form of concentric circles. Another vessel, of alabaster, was most naturalistically carved in the form of a large Triton shell, the lips of which showed perforations, probably for a metal border. Still more interesting was a marble object in the form of a lioness's head, the eyes and nostrils inlaid with coloured enamels of which some of the red was still adhering. It was of life-size, hollowed internally, and with a circular hole at the top of the "collar" and smaller tubular perforations at the mouth. It is too big to have served as a rhyton and the hole above the neck, (as if to receive a pipe), coupled with that in the mouth, seems to indicate that we have here the outlet of a fountain. In this case the lion-headed fountains of Greece go back to Mycenaean times. The moulding of the head, especially in the lines about the corners of the mouth, shows a great advance in sculpture in the round ; on the other hand certain stylistic traits are visible, such as the two small circular hollows on the brow, which recur in the case of the gold boss representing a lioness's head from the fourth Shaft Grave at Mycenae.

A marble hand, apparently belonging to a female figure, was also found here. No other part of this figure, which must have been about half life-size, came to light, but the fragment seems to show that sculpture in the round of the human form was already attaining a high development in Mycenaean Knossos. Another interesting find in the Stone Vase Room was a green glazed terracotta vessel with a spout and originally three handles, which does not seem to answer to any Egyptian type and may also be of indigenous manufacture.

In a kind of magazine which seems to have formed an annexe to the

Stone Vase Room were found several steatite vessels, some of extraordinarily large dimensions. A bowl of this material is ·30 high and ·41 in diameter; a three-handled jar with a lid is ·63 high. A lamp of dark grey steatite found near, 0·34 in height, has a spirally fluted pedestal and base. Many of the vessels found were broken, but thanks to the careful sifting of the soil it was possible to recover most of the pieces, and the more important vessels were at once put together by the skillful fingers of Jannis, the official mender of the Candia Museum.

The floor of the Stone Vase Room was paved and lay at a depth of from 2·30 to 2·40 metres below the surface. The adjoining Magazine contained large pillars against its N. wall, each consisting of two gypsum blocks marked in one case with cruciform signs.

§ 18.—THE ROOMS OF THE DOUBLE-AXE PILLARS.

On the western side of the Room of the Column-Bases is an opening leading to a blocked passage originally continuous with the "Corridor of the House Tablets" and through it communicating with the Long Gallery. To the right of this passage a doorway in the same W. wall of the Room of the Column-Bases gives access to two contiguous chambers opening into each other, the salient feature of each of which is a central pillar formed of four square gypsum blocks.[1] These blocks are in each case incised with the double-axe symbol. Those of the W. pillar show this sign repeated on every side of every block as well as on the upper face of the topmost stone—in all seventeen times. The other pillar is marked in a similar way on three sides of every block, namely, to the North, East and South, and again on the top (Fig. 6). The double-axe sign is elsewhere observable on the principal gypsum jambs and corner stones of the building, and, though other signs are found, it largely preponderates over them. This great building might indeed be appropriately named "the House of the Double Axe."

But this phenomenon gains additional significance from the fact that the double axe is the special emblem of the Cretan Zeus and that deposits of votive double axes of bronze have come to light in cave sanctuaries of the God both on Ida and Dikta. The double axe, as is well known, is equally

[1] Those of the E. Pillar Room are ·62 N. and S. by ·56 E. and W., the height of the pillar being 1·78. m. Those of the W. Pillar were ·65 by ·65 and the height is 1·75 m.

the symbol of what seems to have been the Anatolian form of the same divinity, namely the Carian Zeus Labraundos. Zeus Labraundos derived his name from the Lydian or Carian name of the weapon *labrys*, and it has been already suggested that the Cretan Λαβύρινθος simply represents a dialectic form of a name similar to Labranda, the well-known Carian shrine of the Double Axe and its Lord. As I have elsewhere pointed out,[1] the appearance of this *labrys* symbol on the great prehistoric building of

FIG. 6.—PILLAR OF THE DOUBLE AXES (E. ROOM).

Knossos, coupled with many other points in the discoveries, such as the great bulls, the harem-scenes, the long corridors and blind-ending magazines, can hardly leave any remaining doubt that we have here the original of the traditional Labyrinth. The "House of the Double Axe" was doubtless a Palace, but it was dedicated in a special way to the chief indigenous divinity. In the pillars on which this symbol is so continuously repeated,

[1] The subject has been more fully discussed by me in my forthcoming article on "Mycenaean Tree and Pillar Cult."

we may even recognise the actual baetylic form of the divinity, and see here a shrine analogous to that which seems to be presented by pillar chambers of the same kind, one excavated by the British School at Phylakopê and the other in a Mycenaean building brought to light by Mr. Hogarth at Knossos itself on the opposite hill of Gypsádes.

In the latter case the pillar was associated with a deposit of cups of the usual votive kind, laid beside it in regular rows.[1] In the former case early painted vases, apparently used to receive libations, were found beside it, which seem to belong to the latest Pre-Mycenaean Period. The "Pillars of the Double Axe" in the Palace itself perhaps also belong to the same early period. In the Temple Fresco already described we see a more advanced and decorative form of Pillar Worship.

Of the two Pillar-Rooms with which we are at present concerned that to the West, which was once apparently entered from the "Corridor of the House Tablets" by a now blocked doorway, seems to have been the actual shrine, since the double axe symbol appears in this case on all four sides of the pillar instead of only three. It is also observable that, while the West room was otherwise clear, the adjoining chamber to the East had been partly used as a store such as might well have existed in connexion with a sanctuary. Remains of several pithoi were found in this room and a small stone "vat,"[2] such as those described, was sunk in the ground on each side of the pillar. This room, moreover, gave access to a small inner magazine in which were several of these vats and remains of pithoi.

The floor of the Pillar-Rooms was 2·30 metres below the surface.

§ 19.—Steps and Column-Base of Eastern Portico.

If we now return to the East Court through the Room of the Column-Bases, an as yet only partially excavated site immediately to the North displays some interesting features. Here, abutting on the Court, are the remains of a flight of four steps originally about eight metres in breadth. Upon the second and third steps rests the base of a large column, evidently one of a pair. That this represents the portico of a Megaron seems highly probable, but unfortunately in the part of its area as yet excavated nothing of its

[1] See p. 76.

[2] Both are ·25 cm. deep. One is ·80 cm. E.W. by ·47 cm. N. and S.: the other ·80 cm. E. and W. by ·53 cm. N. and S.

upper platform remains. Immediately behind the steps are some small chambers which from their lower level must necessarily have been cellars. Here, about 4 metres west of the top of the steps, was a rectangular space, faced on its eastern side by two vertical slabs, with a clay foundation 2·20 metres down. Above this floor level was found a high pyriform vase and other fragments of the Kamáres class.

Mt. Juktas.
Steps and Fourfold Entrance from E. Court.
Stone Bench with Pilasters.
Rounded Gypsum Blocks with Incised Symbols.

FIG. 7.—N. DOORWAY OF ANTEROOM OF THRONE-ROOM.

§ 20.—THE THRONE-ROOM AND ANTECHAMBER.

The next group of chambers to the North, to which the great Eastern Court gives access, were far more perfectly preserved and of enthralling interest. At this point an earlier excavation had brought to light part of

the gypsum blocks of a large doorway in a line with which steps had also been observed (Fig. 7). This proved to be a flight of four gypsum steps divided by stone bases of the same material giving access from the Court, the pavement of which is here preserved, to a paved antechamber about six metres square. A view of these steps is given in Fig. 7, as seen through the entrance already mentioned, which gives access to a corridor on the North side of the Anteroom. The bases between the steps show the outline of pillars of more perishable material, once superimposed on them.

Along both sides of this room ran a stone bench, interrupted in the middle of the north wall by what, from the remains of charred wood-work visible, seems to have been a large fixed cabinet or wardrobe. The stone benches showed, at intervals below, the small pilasters already noted in the Room of the Column Bases. These benches were 35 cm. high and the seat projected 40 cm. from the wall. The walls, which were of the usual clay and rubble construction, had been coated with a clay plaster fixed by straw and faced with a stucco coating. This shows in places traces of colour, but it was impossible to make out the character of the decoration, the colour for the most part having entirely vanished, apparently owing to the action of fire.

The floor of this Anteroom lay at a depth of from 1·90 to 2 metres beneath the surface. The parts nearer the walls were paved with gypsum slabs, but the central part, the slabs of which were more irregular, consisted of a kind of grey iron-stone. This had been originally covered with a red plaster and traces of a white coating were visible on other parts of the floor.

The west wall of the Antechamber showed two returns (like antae), that to the left two metres in length, the other only half that amount. Between these was an opening about three metres wide, and traces of a central post, as if some kind of screen with a wooden framework had originally run across the opening. The plaster ends of the two projecting walls also showed very clearly the sockets once filled by wooden posts on their front face and at their angles on either side, together with the intervening pilasters of hard plaster (see Fig. 11, p. 55).

The chamber beyond this opening, which was as usual excavated by means of the gradual removal of the earth above in successive layers from the surface, proved to be of extraordinary interest (Fig. 8). Only a few inches

beneath the herbage—showing how untouched this part of the site must have been since the time of the destruction of the Palace—began to appear parts of walls of the usual construction with the fresco painting still adhering to them. The chamber finally laid bare was in many ways as perfect as the room of a Pompeian house, though some fourteen centuries earlier in date. On the south side opened an impluvium and steps leading

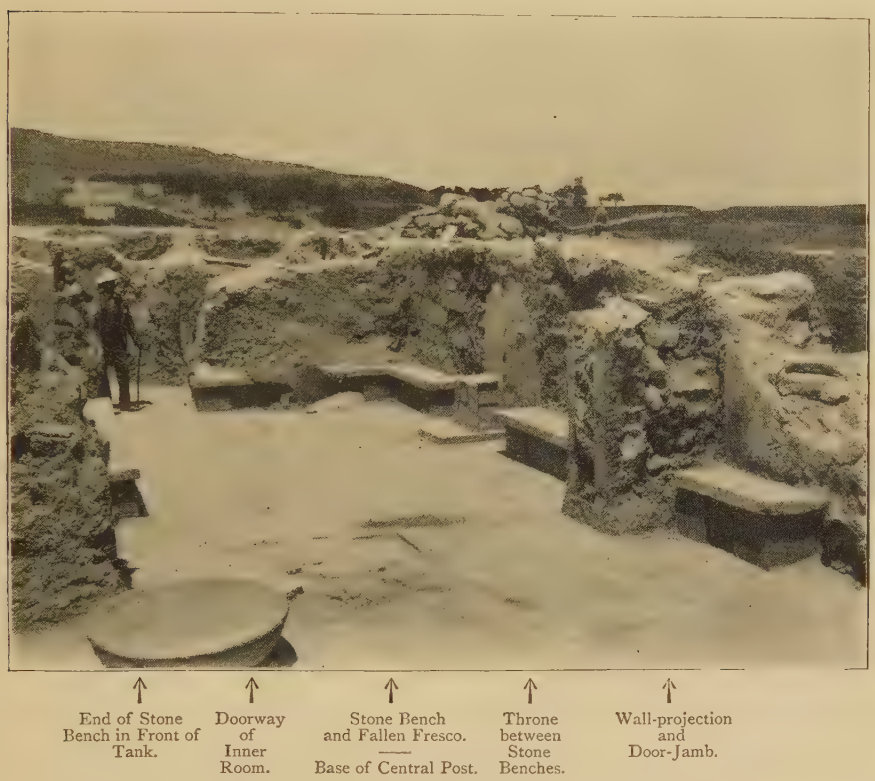

End of Stone Bench in Front of Tank.
Doorway of Inner Room.
Stone Bench and Fallen Fresco.
Base of Central Post.
Throne between Stone Benches.
Wall-projection and Door-Jamb.

FIG. 8.—THRONE-ROOM AS SEEN FROM ANTECHAMBER.

down to a fine stone tank, to which we shall return. Breasting this and along two other sides of the room ran gypsum benches with pilasters identical with those already noticed in the Antechamber. At the middle of the north wall was an interval between two of these stone benches, the central post of which was occupied by a gypsum throne. The throne rested on a square base and displayed a high back of undulating leaf-shaped out-

line, which was partly embedded in the plaster of the wall. Its total height is 1·06 metre and the level of the seat 0·56, or 21 centimetres above that of the stone benches. The seat itself is hollowed out to suit the form of the human body and, as it was probably also covered by a cushion, must have been a comfortable resting place. In an adjoining room to the West a less carefully executed slab of a seat was found in which the hollowed space was larger, and it seems probable that this was intended for a woman, while the seat of the throne seems better adapted for a man.

The lower face of the throne presented a curious architectural relief, consisting of a double moulded arch springing from flat, fluted pilasters, expanding upwards in the Mycenaean fashion. The upper part of this arch was traversed by a moulded band forming a counter-curve. But the most interesting feature remains to be described. The lower part of the mouldings of the arch on either side were, by a strange anticipation of later Gothic, adorned with bud-like crockets. The architectural features indeed revealed by these reliefs are in almost every respect unique in ancient art.

The simpler carving on the side of the throne and the cross bars there indicated show the influence of wood-work originals. The whole face of the gypsum had been coated with a fine white plaster wash and this again coloured in various ways. The seat showed distinct remains of a brilliant red colour. A minute examination of the back disclosed the fact that fine lines had been traced on it such as are also visible on the wall frescoes, a technical device, borrowed from Egyptian practice, for guiding the artist's hands. It would appear therefore that the back of the throne had been once decorated with an elaborate coloured design.

The pavement of the Throne-Room, which was reached about two metres below the surface, showed a border of well-cut gypsum slabs enclosing a more irregularly paved square of the same material. Both this stone floor and the benches round had been originally covered with red and white plaster. The breastwork at the back of the bench opposite the throne showed three circular openings with stone bases below and the charred remains of three cypress-wood columns to which the bases belonged. These columns had obviously supported a kind of impluvium, the drainage of which went into the tank beyond the stone breastwork. The ledge of this seems in fact to have had from the first a slight outward slope so that falling water would run off it into the stone basin (Fig. 9). The tank itself was approached by a flight of six steps, and its walls

were very carefully constructed of closely compacted gypsum slabs. Its depth from the level of the top of the wall slabs was 1·20 metres: from the level of the topmost step 70 cm., which seems to mark the possible depth of water. Apart from the staircase, its lateral dimensions were 2·90 by 2·44 metres. There was no visible outlet to this stone basin and there can be little doubt that it served as a tank rather than a bath. Tanks with fish and bordered by flowering water-plants are frequent features of Egyptian houses and palaces, and the frescoes that adorned the Throne-Room, in

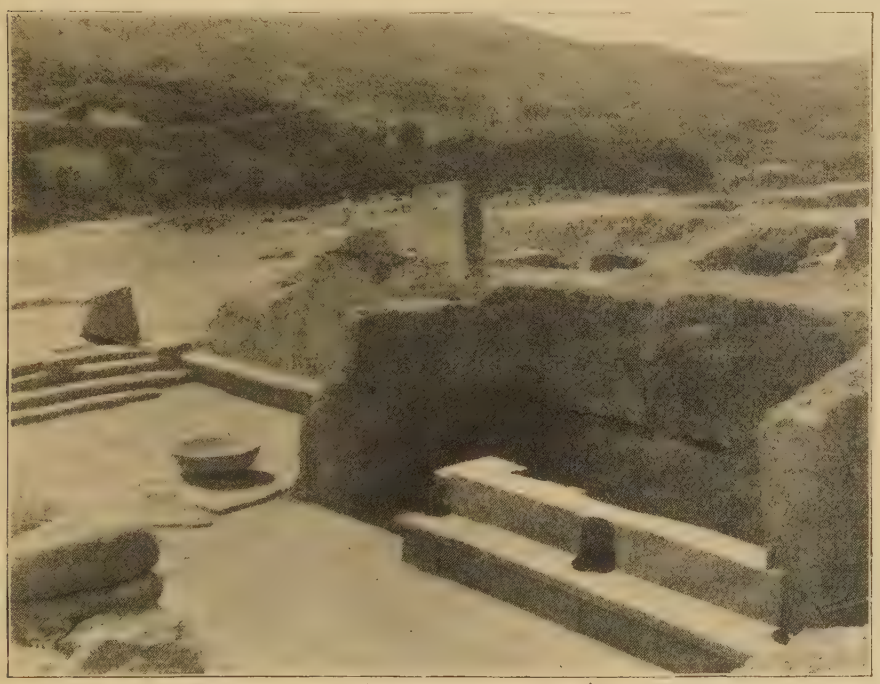


FIG. 9.—TANK AND STONE BREASTWORK: THRONE-ROOM.

which both these features occur, fully harmonize with this idea. The eels of the stream below—the ancient Kairatos—are renowned, and the delineation of a fish of this kind on the opposite wall suggests that the tank may have served as a *vivarium* not unconnected with culinary purposes.

The plaster immediately round the tank is quite plain, of a brick red colour, an indication that this part of the chamber was open to the sky. On the north and east walls on the other hand is seen a long landscape composition with wavy lines indicating running water below, amidst which in one place part of an eel is visible. On the banks of the stream grow rushes and sedge-like plants with red flowers, while behind is an undulating background of hills. At one point rises a palm tree, and on the landscape continuation on the western wall a fern palm was carefully delineated. This river scenery, including as it does such exotic features, is obviously suggested by the recurring Nile pieces of contemporary Egyptian art.

In the centre of the west wall is a doorway leading into a small inner chamber and on either side of this opening were painted two couchant griffins of a curiously decorative type. That on the left side, though the plaster was much cracked and bulged, could be made out almost in its entirety. The monster is wingless, an unique peculiarity due perhaps to an approximation to the Egyptian sphinx. It bears a crest of peacock's plumes, showing that this Indian fowl was known to the East Mediterranean world long before the days of Solomon. Pendant flowers, and a volute terminating in a rosette adorn the neck, and a chain of jewels runs along its back. A remarkable and curiously modern feature is the hatching along the under-side of the body, which apparently represents shading. Beneath the monster is a kind of base.

The griffins who faced the doorway on either side, as if in the position of guardians, were backed by a landscape of the same kind as that already described, showing a stream with water-plants and palm-trees behind. This location of the griffins in a flowery landscape is characteristic of contemporary Egyptian art, as illustrated by the Theban paintings. Above the zone containing these designs is a plain upper frieze consisting of two dark red bands bordered by pairs of white lines. Enough remains to reconstruct the elevation to the ceiling level, which must have been as nearly as possible two and a half metres from the floor.

The small inner chamber to which the doorway between the guardian griffins gave access, was perhaps a place for sleep or siesta. The walls were faced with plain white stucco, a circumstance probably due to the fact that it was only lit by artificial light. A pedestalled stone lamp in fact stood within it. In the south-west corner was a kind of niche with a stone shelf supported on a high base and covered with a layer of burnt wood.

Near this point were found some gold foil and the silver core of a bracelet.

Finds of ornaments and other richly decorated objects in the Throne-Room itself showed the specially sumptuous associations of this group of chambers. In the N. E. corner, near the remains of an overturned pithos, were five alabaster vases, of a squat but elegant shape, with handles in the form of Mycenaean shields—some of them originally inlaid—and covers with spiral and rosette reliefs of great beauty. Another vase of the same type also occurred in the opposite corner. Immediately above the stone bench in the same N.E. angle of the room was a small stone-lined cavity or loculus in the wall which contained a variety of objects.. Here were brilliant pieces of blue and green porcelain resembling the Egyptian, another fragment of gold foil, bits of lapis lazuli and crystal for inlaying, parts of an ivory box and a large broken mass of carved amethystine gypsum. Many similar fragments were found on the floor of the room, and a crescent-shaped ornament of crystal lay at the bottom of the tank. A marked feature in these remains were beautifully cut plaques of crystal, evidently used for inlaying caskets, and in more than one instance showing parts of coloured designs painted on their lower surface so as to be seen through the crystal. The best preserved example of this "backwork on crystal," as this art was described by seventeenth century writers, showed an exquisite miniature painting of a galloping bull on an azure ground, the forepart of which was fairly preserved. In its original condition it must have been a work of extraordinary vitality. A similar process is illustrated by the rock crystal pommel from Mycenae, and, on the Egyptian side, by a rock crystal scarab from Gurob, described by Mr. Petrie. In the Throne-Room was also found a small agate plaque presenting a relief of a dagger laid upon an artistically folded belt, which supplies an illustration of the glyptic art akin to that of the later Cameo engraving, though the veins of the stone in this case run vertically and not in the same plane with the relief.

On the pavement of the Throne-Room were found, partly scattered but for the most part in two principal groups, a large number of glazed roundels. In all cases these lay on their faces, a circumstance which makes it probable that they formed part of enamelled designs let into the beams of the ceiling. These roundels presented a design consisting of four, sometimes three *vesicae piscis* of a purplish brown colour symmetrically grouped round their circumference and enclosing an incurved quadrangle

of pale green crossed by narrow bars of the same dark colour as the exterior part of the design. In this outer border of *vesicae piscis* as well as in their general tone these disks approached the enamelled plaques from Tell-el-Yehûdiyeh, except that the central rosette was wanting. Their backs exhibited a remarkable feature in the shape of linear signs followed in many cases by dots—as for instance T ⁚ • —which were perhaps intended as a guide to the position they should occupy. On examining the roundels from Tell-el-Yehûdiyeh in the British Museum I observed, what had hitherto not been noticed, that these too were marked in a similar way with linear signs such as X, Λ, A, Π, without, however, the succeeding dots. The marks on the Knossian plaques seem to belong to a different system, and the plaques are of somewhat inferior, perhaps indigenous fabric ; but the analogy is striking, and tends to show that both belong approximately to the same date. The enamelled plaques of Tell-el-Yehûdiyeh represent the style of Rameses III. and belong to the beginning of the Thirteenth Century B.C.

There is every reason to suppose that the decoration of the Throne-Room belongs to the latest period of the Palace. This room has an appearance of freshness and homogeneity that makes it improbable that at the time of the great overthrow it had long existed in its present form. That a certain remodelling of earlier arrangements had taken place within it is made evident by a feature in the wall on the inner side of the tank. Here, at a point where the otherwise fresh looking plaster had broken off, there is visible, embedded at random in the clay and rubble wall, a part of a broken gypsum block with a sign, consisting of a square divided into four quarters by cross lines, which otherwise appears on jambs belonging to the earliest period of the building.

The elaborate decoration, the stately aloofness, superior size and elevation of the gypsum seat sufficiently declare it to be a throne. At the same time the specially rich character of the relics found in the chamber itself corroborates the conclusion that a royal personage once sat here for council, or for the enjoyment of the oriental *kéif*. The smaller size of the hollowed seat itself as compared with that from the neighbouring chamber points to its occupant as a king rather than a queen.[1] The stone benches round may have afforded room for twenty counsellors.

[1] The prominence of the female sex in the Mycenaean period—as illustrated by the cult-scenes on the signet-rings—might in itself favour the view that a queen had occupied the throne here, and

§ 21.—THE ROOM SYSTEM NORTH OF THE EAST COURT AND THRONE-ROOM.

The region to the North of that described in the previous section and of the great Eastern Court presents many points of obscurity. This is due partly to the fact that a western zone of this region is as yet unexcavated, partly to the increasing shallowness of the soil and to the unfortunate circumstance that a circular threshing-floor had been constructed in the middle of this piece of ground. Nevertheless the finds made in this quarter rival in interest those from any part of the Palace.

Adjoining the Throne-Room and its Antechamber on this side was an elongated apartment in which came to light the gypsum slab of a stone seat, already described as of larger dimensions than that of the throne and better adapted for a female sitter. At the western end of this room was a recess in the wall which, from the remains of charred wood-work and the casts of it preserved by the plaster, seems to have been a kind of cupboard. I have, therefore, called this the "Room of the Cupboard."

The great rounded blocks of gypsum, already noticed in connexion with the north entrance of the Anteroom, lead into a short corridor immediately behind the "Room of the Cupboard." This corridor, which shows remains of a good gypsum paving, has received its distinctive name from a large porphyry basin found in it. At its western end are remains of a cupboard in the wall similar to that in the adjoining room to the South. Three openings on its north side with good jambs of gypsum blocks lead to rooms or passages as yet imperfectly explored; the entrance to the easternmost of these was partly blocked by an overturned *pithos*. In the corner where this corridor abuts on the East Court was visible a drain or conduit of stucco.

The eastern border of the region with which we are immediately concerned is defined by a broad walled gangway, the main Northern Entrance to the Palace, to be described in the next section. On the edge of this boundary line some steps, of which two remain, gave access to a small

this alternative is preferred by Dr. Wolters (*Jahrbuch d. k. d. Inst.* 1900, p. 145). But it must not be forgotten that the masks on the royal tombs of Mycenae were of the male sex. The leading part played by Goddesses and female votaries in the cult-scenes may have been due to the longer survival in the domain of religion of ideas attaching to the matriarchal system. This religious survival of matriarchy was, as is well known, a well-marked feature among the Phrygians at a much later period.

room containing parts of a stucco cornice consisting of rows of returning spirals in high relief, coloured blue and enclosing, in the incurved quadrangular interspaces between their rows, polychrome rosettes. Here also for the first time came to light pieces of fresco in a new and extremely remarkable miniature style of which other fragments were found in the adjoining chambers. These miniature frescoes will demand a more special notice. A piece of a fresco in a larger style with a leafy spray apparently of myrtle was also found here, and a good many fragmentary remains of inscriptions. At the north-eastern corner of the room, however, where it borders on the roadway to be presently described, a small deposit of somewhat better preserved fragments of inscribed tablets was found, together with the impression in clay of a very large Mycenaean seal representing two bulls and beneath them a capital of a column and part of two horned heads. The lentoid intaglio from which this impression was taken seems to have been about 33 millimetres in diameter. It is in the finest style of Mycenaean engraving.

Contiguous to the "Room of the Spiral Cornice" on the West is an irregular chamber in which, besides another basin of porphyry-like stone, was found the stem and upper part of a lamp of the same material, supplying a very beautiful adaptation of an Egyptian architectonic motive. Its basin, surrounded by a graceful foliated relief of a more purely Mycenaean character, is supported by a quatrefoil column with four half capitals of a form transitional between the lotus and papyrus type, but expressed with greater gracefulness than any Egyptian example.

This "Room of the Lotus Lamp" communicates on its northern side by a triple opening with another room, the further boundaries of which have been much disturbed. Here were found two more stone lamps of a purplish stone—one of them perfect—and a large black steatite bowl with spiraliform reliefs, as well as a good many scattered tablets in a much disintegrated condition. These inscribed fragments belonged to a deposit, of which the bulk was found under the further wall of a little inner chamber to the West of this. This inner chamber has received its name from the "Bügelkannes," of which two large specimens, with black bands and cuttlefish designs, were found, together with five amphoras of pale, plain clay, and a perforated vessel, perhaps used as a cheese strainer.

The floor in this part, which represents the centre of the threshing-floor area, was about a metre below the surface, and consisted of a kind of con-

crete. Above this was a layer of tough, damp clay, which seems to have had a good deal to do with the bad preservation of the tablets found hereabouts. The larger ill-defined space already mentioned, on which the "Room of the Bügelkannes" opens on the East, contained, besides the bits of inscribed tablets and the stone lamps and bowl, some more fresco fragments. A few of these were in the same Mycenaean "miniature" style as those already mentioned, but there also occurred here remains of a painting apparently belonging to an earlier artistic stage. There are eight pieces of this design, which can be put together sufficiently to show the greater part of a small figure of a boy in a field of white crocuses, some of which he is placing in an ornamental vase of "kantharos" shape. This fresco, remarkable in many ways, apparently belongs to an earlier date than any yet discovered in the Palace. The naturalistic drawing of the flowers, and the use of white dots for festoons and the surface decoration of the kantharos, are features that recall the earlier ceramic style associated with the name of Kamáres. The whole tone of the painting differs from that of the mature Mycenaean style of the Knossos frescoes, and the tint of the boy's body, here a pale blue, differs from the regular Mycenaean convention, in which male figures are painted a reddish-brown, while the women are white.

§ 22.—THE NORTHERN PORTICO.

North of the "Room of the Flower-Gatherer," there came to light a cross wall of large quadrate gypsum blocks which seem to have been re-used from a previous construction. In any case they follow an older line of wall to which belong the gypsum jambs of three small doorways, two of them side by side. These two, which are 1·16 m. wide and very little worn, are in connexion with a very narrow passage, originally provided with steps, and leading down from the quarter of the Palace about the threshing-floor area to an exterior Portico, upon which all three doorways open.

On the northern side of this Portico the pavement is well preserved, and here, opposite the interval between the doorways, is the stone base of a column. This column base was of a very decorative material—a bright, blue-grey limestone, with a distinct vertical grain showing dark streaks—which was also employed for some of the vases found in the Stone Vase Room. Between

this and the projecting wall that enclosed the Portico to the West there was probably another base, but the floor level has been here disturbed.. The eastern wing of the Portico was formed by a fine bastion of rectangular limestone blocks, their two lower courses projecting. This bastion, which is of isodomic structure, forms a solid mass five metres long by three in thickness, and is the most imposing block of masonry as yet brought to light.

Above the floor level of the E. part of the Portico a great number of fresco fragments were found at various levels. These were not, as in other cases, lying on the floor or partly attached to a wall, and it seems probable that they had been thrown out with the *débris* of the walls of the neighbouring rooms on the northern border of the threshing-floor area by later disturbers of the site, who apparently had dug here in search of stone. The result of these later diggings was clear in the shape of a considerable mound of disturbed earth at this spot. The hypothesis that we have here a rubbish heap of Mycenaean date seems to be excluded by the fact that the part of the mound containing the fresco fragments lay *above* some late wall constructions. Some of these fragments were of a decorative nature, but a considerable number presented groups and crowds of human figures in the same "miniature" style as the pieces of painting found in the "Room of the Spiral Cornice."

§ 23.—THE MINIATURE FRESCOES.

The fragments of wall-painting in what has been described above as the "miniature" style, found in this part of the Palace, set before us an entirely new aspect of Mycenaean art. Although much broken up, it has been possible, thanks, largely, to the patient skill of Monsieur E. Gilliéron, to put together a certain number of pieces, while other fragments exhibiting small groups of figures are in themselves more or less self-contained.

Here are depicted most varied scenes in which both men and women figure, in groups, and sometimes in dense crowds, within the walls of the city, and in the courts and gardens or on the balconies of what may represent the Palace itself. In one case they are collected before the façade of a small but brilliantly decorated shrine that has been already referred to above as an example of combined wood-work and plaster construction.

A special characteristic of these designs is the outline drawing in fine dark lines. This outline drawing is at the same time combined with a

kind of artistic short-hand brought about by the simple process of introducing patches of reddish brown or of white on which groups belonging to one or other sex are thus delineated. In this way the respective flesh-tints of a series of men or women are given with a single sweep of the brush, their limbs and features being subsequently outlined on the background thus obtained.

The fine drawing of some of the female figures on a white ground inevitably recalls the white Athenian lekythoi of a much later age. But the groups on these Mycenaean frescoes are incomparably more modern, and display a vivacity and a fashionable pose quite foreign to classical art. At a glance we recognise Court ladies in elaborate toilette. They are fresh from the coiffeur's hands with hair *frisé* and curled about the head and shoulders and falling down the back in long separate tresses. They wear high puffed sleeves joined across the lower part of the neck by a narrow cross-band, but otherwise the bosom and the whole upper part of the body appears to be bare. Their waists are extraordinarily slender and the lower part of their bodies is clad in a flounced robe with indications of embroidered bands. In the best executed pieces these *décolletées* ladies are seated in groups with their legs half bent under them, engaged in animated conversation emphasised by expressive gesticulation. In one scene the heads of a crowd of apparently standing women are seen beside a tree with a graceful olive-like foliage coloured pale blue, while above and below is a red-brown zone packed with smaller male heads some of them evidently of children. In another design parts of two or more rows of female figures in yellow jackets and variegated skirts appear on a blue ground, standing, with a small interval between each, and raising their left arms as if in the act of salutation. On one fragment three ladies are seen looking out of a window.

The men, none of whom are bearded, are naked except for the usual loin-cloth and the foot-gear with banded gaiter-like continuations above the ankle, resembling the buskins worn by the warriors on the fresco-fragments from Mycenae.[1] They wear large rings round their necks, which like the loin-cloths are indicated in white, their eyes, curiously enough, being picked out with the same colour. Their hair is black and streams down beneath their shoulders, while, above, it is curled, often into a double crest, rising on the top of the head or immediately above the forehead. These curving

[1] Ἐφ. Ἀρχ. 1887, Pl. XI.

forelocks coupled with the long tresses falling beneath the armpits add another to the many points of comparison supplied by the remains of the Palace of Knossos between its inmates and the Kefts and "the Peoples of the Isles of the Sea" as seen on the Rekhmara tomb and other monuments of Thothmes III.'s time.

In one fragmentary scene we see some thirty male figures, many of them full length, crowded within a fortified enclosure of isodomic masonry and divided by a cross wall into two groups. Below and above this are parts of azure fields on the lower of which are the heads of women. Other fragments show part of a closely packed crowd of men, some of them raising their hands, beneath a kind of portico or canopy supported by pillars. Elsewhere we see a man holding a spear, which is painted yellow, and on two other pieces serried ranks of youths are hurling javelins upwards, as if against the defenders of a fenced city. The character of the latter designs recalls the siege-scene on the silver vase fragment from Mycenae and in other ways the alternating succession of subjects on these miniature frescoes, which illustrate in turn the luxurious life of peace and the excitement of battle, suggests the contrasted episodes of Achilles' shield. It may be that we have here parts of a continuous historic piece; in any case these unique representations of great crowds of men and women within the walls of towns and palaces supply a new and striking commentary on the familiar passage of Homer describing the ancient populousness of the Cretan cities.

Together with these fresco fragments containing human subjects were others of a more decorative nature with bands of spirals, scroll work, rosettes and other motives. In the interspaces between these were occasionally visible animal forms such as a bull's head, a sphinx and griffins. Some fragments showed a succession of white lilies with red stamens on a blue ground. Several of the decorative patterns display analogies with the ceiling designs of Eighteenth and Nineteenth Dynasty Egypt.

§ 24.—Fortified Entrance to the North and Stepped Roadway.

The massive piece of masonry, already described as forming one of the wings of the Northern Portico, overlooks on its eastern side what appears to have been the main entrance to the building on the North. Here opens a broad stone gangway shut in on either side by walls and partially barred

at its lower or northern end by a wall projecting from the great limestone bastion above mentioned. The width of the roadway itself is five metres, of which about two-fifths is enclosed by the projecting spur of wall. Beyond this, however, at a later period, another cross wall had been built leaving only a passage about two metres in width. Opposite the end of this second bar opens an irregular walled inlet, running in about five metres behind the line of the east wall of the roadway, and 1·20 metre wide at its mouth. The blocks of the south wall of this recess were squared, those of the north wall rough. These features, coupled with the great Northern Bastion, which from its position recalls that outside the Lion Gate at Mycenae, present more the appearance of actual fortification than anything as yet uncovered on this site. The Lords of Knossos, unlike those of Tiryns and Mycenae, seem mainly to have relied on their "wooden walls," but although their residence would appear to have been little able to hold out against a regular siege, it was natural that measures of precaution should have been taken at its main entrances against a surprise attack by a hostile or marauding party. Here or hereabouts must have been the North Gate of the Palace and the road is probably a continuation of one leading from the port of prehistoric Knossos.

The blind inlet opposite the narrowest part of the gangway looks like a place whence Palace guards could sally out on any hostile intruders, thus taking them in flank at the most awkward part of the approach. At the bottom of this walled recess were a large number of fragments of Mycenaean pottery and other pieces of the Kamáres class, rubbish having been probably thrown here from inside the walls.

The ascending roadway was enclosed on both its eastern and western sides by solid limestone walls—the most continuous remains of masonry that had been met with in the course of the excavations. The roadway in its lower level lay over three metres below the surface of the earth, and the side walls originally consisted of over four courses of massive limestone blocks. A remarkable and enigmatic feature in these walls was the narrow openings which appeared in them at intervals. In the west wall were three such. Of these, that nearest to the entrance was 40 cm. wide, and was in communication with a small rectangular recess in the great Northern Bastion, about 1·25 m. by 0·75 m. A little higher up was a second opening 0·38 m. in diameter, and some three metres further a somewhat wider opening 0·80 across, which might have served as a narrow

gangway. It is possible that these two last openings stood in connexion with a small guard-room and the smaller may have served the purpose of a kind of embrasure behind which a sentry stood. In the opposite Eastern wall was another narrow opening splayed inwards and forming a mere recess in the wall about half a metre deep, the use of which it is difficult to determine.

The centre of the roadway showed remains of stone steps which seem, from traces visible by the side walls, to have originally reached right across it. Higher up there were also remains of a pavement with a slight incline. The road seems to have made a sudden bend opposite the wall of the Room of the Spiral Cornice and thus to have gradually reached the level of the great Eastern Court, but its connexions in this direction remain to be elucidated by further excavation. About half-way down the step-way near the western wall is the opening of a large stone drain or *Cloaca*. The passage of this, which was covered with large limestone slabs, was sufficiently roomy to enable some of the workmen to go down it a considerable distance. It followed the excavated piece of roadway to the North and continued under a field beyond, probably marking the further course of the road. An eastern branch was also ascertained to exist. Progress at a certain point was stopped by a fallen roof-block.

Along the western wall of the enclosed part of the roadway were made some finds of capital importance. Here, at a depth of from 2·30 to 3 metres, on or near the road level and immediately in front of the wall and outside the narrow openings already described, was found scattered along a length of several metres the most extensive deposit of inscribed clay tablets yet found within the Palace walls. The remains of gypsum slabs under which some of the most perfectly preserved of these lay showed that these had originally been contained in a chest of that material. Here too, again, were found some of the clay sealings with which the coffers containing these archives had originally been secured, one of them, though slightly broken, supplying the best representation of a ship yet found on a Mycenaean gem.

This deposit contained the largest specimens of tablets yet discovered. It is fairly obvious that these clay documents and the chest or chests that contained them had not been originally placed in the position by the side of the roadway in which they were found. It is possible that they were in course of removal from a neighbouring room at the time when this part of

the Palace was overwhelmed, and chariots without wheels seen on some of the tablets bring them into connexion with the small deposit found on the floor of the Spiral Cornice Room just above the roadway.

Close by this hoard of inscriptions, also near the road level, was found a large heap of double vases of pale clay. Specimens of vases of the same kind had already been found in the Room of Bügelkannes. They are mostly composed of pairs of two-handled "Amphoras," two of the handles as well as the sides of the vessels being attached, and there is also at times another handle forming an arch between the bodies of the twin vases. About forty of these coupled vases were found. in this heap, a large proportion of them practically perfect.

§ 25.—RELIEF WITH BULLS AND TREE IN COLOURED *GESSO DURO*.

Another find of unique artistic importance, made in this area, probably connects itself with an adjacent portico. At a higher level above the roadway than the deposits of tablets and double amphoras, and about 70—90 cm. below the surface level, came to light the head of a painted plaster relief of a bull. Part of the right horn was found broken away but only a little out of its position, and a foot and large pieces of the body lay near. These remains, which undoubtedly belonged to some neighbouring room or portico, were supplemented by a further discovery of other parts of the body and legs of a bull relief of the same character about six metres distant from where the head was found and a little North of the Room of the Spiral Cornice. Here was also found a fragment of another painted relief representing a tree which evidently formed part of the same subject as the bull.

The fragments found, though they give a good idea of the grandeur of the original design, are not sufficient to admit of more than partial reconstitution. They seem to be parts of two animals—the body of one presenting a pale ochreous ground colour with red spots, while the other shows bluish white spots on a reddish brown. The head, of which an illustration is given in Fig. 10 is of the latter type, with a white and blue patch on the nose. It is life-sized, or somewhat over, and modelled in high relief. The eye has an extraordinary prominence, its pupil is yellow and the iris a bright red, of which narrower bands again appear encircling the white

towards the lower circumference of the ball. The horn[1] is of greyish hue, and both this and the other parts of the relief are of exceptionally hard plaster answering to the Italian *gesso duro*.

Such as it is this painted relief is the most magnificent monument of Mycenaean plastic art that has come down to our time. The rendering of the bull, for which the artists of this period showed so great a predilec-

FIG. 10.—HEAD OF BULL FORMING PART OF LIFE-SIZED RELIEF IN PAINTED *Gesso Duro*.

tion, is full of life and spirit. It combines in a high degree naturalism with grandeur, and it is no exaggeration to say that no figure of a bull at once so powerful and so true was produced by later classical art. It is clear that this imposing relief must have occupied a prominent place in the Palace, and both the position in which the two groups of fragments were found as well as the line of the walls suggests that the Room of the Spiral Cornice opened to the North on a kind of portico or open gallery above the western wall of the roadway and overlooking this avenue of approach. That some kind of a portico existed hereabouts is rendered

[1] M. Gilliéron, who executed a careful drawing of the head, considers that this fragment does not belong to a horn, but to the lower part of the leg of man. But it was found almost in position and the peculiar ribbed surface answers to a similar ribbing at the spring of the horn from which it was broken off. A small piece of blue near the smaller end of the fragment may possibly belong to the background.

probable by the discovery, near the surface, and close to the cross wall at the further end of the great Northern Bastion, of a column-base (59 cm. in diam.) out of position.

§ 26.—MATERIALS AND CONSTRUCTION.

Both gypsum and limestone are used in various parts of the building. The gypsum is chiefly employed for the great blocks, already spoken of, bearing incised marks, and those of the W. wall, as also for a large number of door-jambs. Mr. D. T. Fyfe remarks as follows on this material: "In almost all cases it is so completely weathered and softened by time and exposure that practically no tool-marking is visible. The best example of the material is from the long straight wall below the Southern Terrace [B. 6. 7] which has one or two perfectly squared sharp-angled stones—(except for a slight rounding which was probably intended)—in very good condition. The material is very homogeneous, with no shell or other organic impurities. This wall is quite grey in parts as are also the pillars in the Pillar Room but most of the other stones have weathered white, with a tendency to small furrows, especially on the upper surface exposed more directly to the action of water. This furrowing resembles the water-drip channels on the side of a cave."

"The gypsum on the Palace site differs considerably from that used in the adjoining houses, which is exclusively a crystalline, micaceous, large granular material, always of a grey or greyish brown colour. This latter is also coarser and more unsuitable as a building material than that used in the Palace, with much less evidence of lime. The typical gypsum of the main site on the contrary might almost be compared with marble, except that, unlike marble, it weathers bluish white like Portland Stone."[1]

Mr. Fyfe observes of the limestone that "it probably came from the

[1] Mr. Fyfe notes as the most important situations in which gypsum is used: (1) Great South Wall [B 6, 7), (2) Door-Jambs [C 3, 4, 5], (3) Great Wall bordering on the W. Court [F, G, H, K 2], (4) Door-Jambs in the Long Gallery and the backings at the end of the Magazines, [F, G, H, K, L 4], (5) The Great Column-Base on the steps W. of E. Court [H 6], (6) Small Door-Jambs [F, G 6], (7) The Pillars in the Pillar Rooms [G 4, 5], (8) Steps, Door-Jambs, and Seats in the Ante-Room and Throne-Room [K, L 6], (9) The Throne (or possibly a specially white specimen of limestone), (10) Rounded Wall N. of the Ante-Room, (11) The Door-Jambs by the N. Portico [M 6, 7]. The crystalline gypsum mentioned above as occurring in the neighbouring houses is only found exceptionally in the Palace, namely in the door-jambs last mentioned, on the N. edge of the irregular wall in the Central Clay Area [E 5] and in the case of a large stone with bird's-mouth angle under the great steps by the Eastern Court [H 6].

same quarries as the gypsum, since in some cases the transition between the two materials can distinctly be traced. Though it is of no great appearance—a dull sandy colour—it must be an excellent weathering stone from the very good condition it presents. The best limestone blocks have small tool-marks on their finished surface. None of the ashlar work appears to have been finely rubbed. Many of the rougher stones [1] have simply pick-marks, with no subsequent attempt at dressing." The column-base of the Northern Portico is, as already noted,[2] of an exceptionally decorative kind of limestone, with dark striations.

The pavements were of gypsum, several varieties of limestone and a bluish-black or light blue slate.[3] It has been already noticed that these pavements in the principal rooms, like the Throne-Room and its antechamber and in the Corridor of the Procession, and the adjoining Western Portico were covered with cement coloured a bright red and white. In other cases, as in the Room of the Chariot Tablets, the later floor at least of the South Propylaeum, and some magazines, the pavement was of cement only.

In describing the fresco painting of the small Temple, some idea has already been given of the superstructure of a large part of the building, as it must have originally existed above the level of the great basement blocks. The wooden beams and columns, the timber framework and enclosed patches of plaster-covered clay and rubble are clearly depicted

[1] The following are the chief positions in which the ordinary limestone is used, as noted by Mr. Fyfe. (1) The South Terrace wall, including the stones of the underground galleries, some of very large size [C 4, 5, 6], (2) The column-bases of the S. Propylaeum (really a transitional material) [C, D 4, 5], (3) A large part of the wall bordering the E. Court [E, F 6], (4) The important cross wall N. of the Central Clay Area [F 4, 5, 6], (5) The great ascending steps off the E. Court [H, K 6], (6) The walls on either side of the N. roadway [M, N, O 7, 8], (7) The column-bases in the Column-Base Room (a transitional material between limestone and gypsum) [G 6].

[2] See p. 45 above.

[3] Mr. Fyfe classifies the paving materials as follows. 1. An ordinary quality of yellow limestone more or less dense, occurring throughout, and in the Long Gallery the only stone thus employed. 2. A better quality of the same, denser in grain with a finer surface but in thin layers inclined to scale off. 3. A good light blue paving, in slabs of considerable thickness. This is used where colour was intended as a finish, as in the antechamber to the Throne-Room. 4. A dark, blue-black, dense slaty material, capable of polish, used in strips in front of doorways in W. Court [E 2]. 5. A light blue silky stone resembling coarse slate with distinct longitudinal grain used for paving in the Corridor of the Procession [E 2]: all rough pieces not squared. 6. Slabs of gypsum usually of a more granular character than the wall-stone. Irregular blue black slabs were used for the flooring of the passage N. of the E. Pillar Room [H 5] and at the N. end of the Stone Vat Room [H 5].

in the façade of this shrine. In the interior of the Palace the party walls were of the same kind, but without the massive gypsum substructure which we see in its outer walls and in the case of the Temple. The places where the wooden beams of the framework had run are often marked by the extra baking of their original clay core, due to the burning out of the timber. The combination of wood-work and plaster is specially well shown in the doorways. The normal arrangement here is two round, upright, wooden posts at the angles of the door-jamb, bordering which, on its inner face, is a strip of plaster or cement, noted by Mr. Fyfe to be harder than that in ordinary use as a backing for fresco. Between these two plaster slips was a flat wooden post. The edges of the plaster pilasters

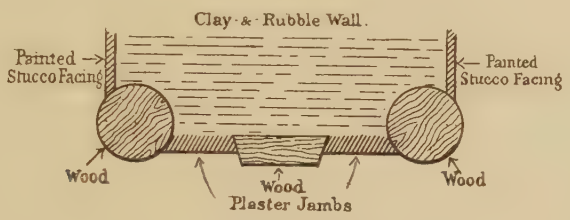


FIG. 11.—SECTION OF DOOR-JAMB.

are fine and sharp, showing exactly how they fitted on to the wooden posts. A normal section of this arrangement appears in Fig. 11.[1]

§ 27.—THE CLAY TABLETS WITH INSCRIPTIONS IN LINEAR CHARACTERS.

The discovery of various deposits of inscribed clay tablets has already been recorded in the previous sections. In addition to the larger hoards, the finding of which has been already mentioned, there were a good many scattered specimens throughout the building, but there can be little doubt that these isolated finds represent tablets or fragments of such that had been detached from the regular deposits by various disturbances of the soil. Of the clay records brought to light the vast majority of pieces, in number over nine hundred, present a linear form of script. The other hieroglyphic class was sparsely represented and practically confined to a single deposit.

[1] Based on a drawing by Mr. Fyfe.

Owing to the perishableness of the material—sun-baked clay—only a comparatively small proportion of the tablets were preserved in their entirety, and in all cases the greatest care was necessary in removing the inscribed pieces. In the case of some larger tablets it was necessary to back them with a coating of plaster to prevent their crumbling into a hundred fragments, and in this way it was possible, as noted above, to remove a small group in the order in which they had originally been arranged. Not only were the clay slips extremely friable but the slightest touch of moisture was liable to reduce them to pulp and a few specimens on a tray which had been wetted during a nocturnal storm, owing to a leakage in the roof of the Turkish house which served as our headquarters, became a shapeless mass of clay. The marvel is that any of these clay tablets should have resisted the natural damp of the soil, and in many cases their survival was due to the extra baking they received through the conflagration of the building. In this way fire—so fatal elsewhere to historic libraries!—has acted as a preservative of these earlier records. It is hardly necessary to add, however, that many were thus over-charred and some of the small seal impressions of clay found with the tablets were so brittle that, on drying, they broke into powder.

The presence of these seals was one of the most interesting features in the whole discovery. They had obviously been used to secure, in the ancient manner, the chests of wood, gypsum and terracotta in which these clay archives had been originally stored, and remains of the strings to which they had been attached were at times visible. The signets with which they had been impressed presented intaglios in the finest style of Mycenaean art. But legal precaution, in the City of Minôs, seems to have demanded something more than the seal impression by itself. In many cases, while the clay was still wet, the design itself was counter-marked by a controlling official, while the back of the seal was endorsed and countersigned in the linear Knossian script.

The linear tablets are for the most part elongated slips of hand-moulded clay with wedge-shaped ends from 4·50 to about 19·50 centimetres in length and from 1·20 to 7·20 broad (see Plate I. p. 18 and Fig. 12). These have the inscription generally in one or two lines along their greatest length. Others, however, are broader, with the inscription in several lines across their lesser diameter. A fine example of this class from the deposit by the Northern Step-Way measures 18·8 cm. by 9·70 and has thirteen lines of

LARGE TABLET WITH LINEAR SCRIPT.
(Same Size as Original.)

[*Face p.* 56.

inscription, while another large specimen (Plate II.) from the same deposit is 15 cm. by 12 with eight lines of inscription in bold characters. The larger tablets are scored with horizontal lines for the guidance of the scribe. They are generally written only on one side but some show a short endorsement and others present a full inscription on both faces.

Some distant analogy may be recognised with the tablets of Babylonia, but the letters here are of free upright "European" aspect, far more advanced in type than the cuneiform characters. They are equally ahead of Egyptian hieroglyphs, though here and there the pictorial original of some of these linear forms can still be detected. Thus we see the human head and neck, the hand, the crossed arms, a pointed cup, a bird flying, three or four-barred gates, a fence, a high-backed throne, a tree and a leaf. About seventy characters seem to have been in common use. Besides these there exists another smaller group used exclusively in connexion with numerals and apparently in some cases indicating weights and measures. A certain number of quasi-pictorial characters also occur which seem to have an ideographic or determinative meaning.

The numerals show a certain parallelism with the Egyptian. The system is decimal. The units, consisting of upright lines, are practically the same as the Egyptian. The tens are generally horizontal lines, but the curvature that they sometimes show may possibly point to a derivation from the hooped Egyptian form. The hundreds are circles, sometimes broken and with overlapping ends, suggesting a distant comparison with the Egyptian coil. The thousands are circles with four spurs.

From the frequency of ciphers on these tablets it is evident that a great number of them refer to accounts relating to the royal stores and arsenal. The general purport of the tablet, moreover, is in many cases supplied by the introduction of one or more pictorial figures. Thus on a series of tablets from the room called after them the Room of the Chariot Tablets,[1] occur designs of a typical Mycenaean chariot (see Fig. 12), a horse's head and what seems to be a cuirass, sometimes replaced by the outline of an ingot. Among other subjects thus represented were human figures, perhaps slaves, houses or barns, swine, ears of corn, various kinds of trees, saffron flowers, and vessels of clay of various shapes—the Bügelkanne among them—marked with linear characters no doubt referring to the liquids they con-

[1] See above p. 29.

tained. Besides these were other vases of metallic forms—implements such as spades, single-edged axes, and many indeterminate objects.

The ingots depicted on the tablets resembled the Mycenaean bronze ingot found at Old Salamis and others from Sardinia, and the same form occurs among the tributary offerings of the Kefts and "Peoples of the Isles of the Sea," on Egyptian monuments of Thothmes III.'s time. They are often followed on the tablets by a figure of a balance (the Greek *τάλαντον*) accompanied by numerals apparently indicating their weight in Mycenaean gold talents. On one tablet two ox-heads are seen associated with a vase of the Vapheio type, recalling the ox-heads and vessel of similar type, both of gold,[1] that also occur among the Keft offerings. This identity of shape seems to indicate approximate contemporaneity and makes it probable

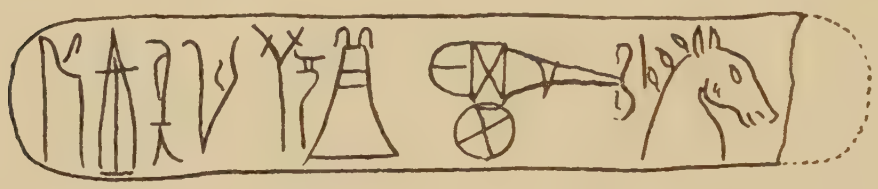


FIG. 12.—LINEAR TABLET REFERRING TO CHARIOT AND HORSES AND, PERHAPS, CUIRASS. (Size of original.)

that some at least of the tablets go back to the beginning of the fifteenth century B.C.

The tablets without numerals or pictorial illustrations may perhaps contain contracts or judicial decisions, official proclamations and correspondence, or even contemporary records, such as are found on the clay documents of Babylonia and Assyria. The full material has first to be collected by the thorough exploration of the as yet unexcavated portion of the Palace. It will then be possible to publish photographic reproductions of the whole, supplemented by careful copies of the inscriptions from the originals, together with complete tables of the letters, numerals and other signs.[2]

[1] A gold cup of the Vapheio type is seen on the Tomb of Sen Mut which is of earlier date than that of Rekhmara, and belongs to the time of Queen Hatasu (Hat-shepsut) c. 1516–1481 B.C.

[2] I have copied over nine hundred of these tablets which I hope carefully to revise with the aid o the originals on my return to Crete. The retention of the tablets in Crete itself is naturally a hindrance to study. No effort will be spared to publish the whole collected material at the earliest possible moment. The Oxford University Press (Clarendon Press) has undertaken the publication, and has already set in hand the preliminary work, including a Mycenaean Fount.

In the present incomplete state of the material it is undesirable to go beyond a very general statement of the comparisons attainable. Among the linear characters or letters in common use—about 70 in number—10 are practically identical with signs belonging to the Cypriote syllabary and about the same number show affinities to later Greek letter-forms. On the other hand, out of about 25 distinct signs on the early pottery of Phylakopê[1] near parallels to about 6 occur in the Knossian linear series, and the signs for tens and units seem to be the same. The points of comparison between the linear and the hieroglyphic script of Crete are surprisingly few. Egyptian parallels are also rare, though the *ankh* and *Ka* frame are here represented. The words on the tablets are at times divided by upright lines, and from the average number of letters included between these it is probable that the signs have a syllabic value. The inscriptions are invariably written from left to right.

§ 28.—THE HIEROGLYPHIC INSCRIPTIONS AND THE SINGLE DEPOSIT IN WHICH THEY WERE FOUND.

The clay tablets with inscriptions of the hieroglyphic or "conventionalised pictographic class" are relatively few in number. They were practically confined to a single, much disturbed, deposit in a chamber already described, at the northern end of the Long Gallery. One or two isolated specimens also occurred at a few spots within a certain radius of the main deposit from which they had seemingly been carried by various disturbances of the superficial earth in this part of the site. Two isolated specimens of this class came to light in Magazine No. 5, another in Magazine No. 6, and another in the "Room of the Cupboard." Otherwise, throughout an area in which over a thousand whole or fragmentary tablets of the linear class were found, not a single other piece with hieroglyphic characters came to light. No trace of this type of writing was discovered in any of the other hoards of tablets. This entire separation of the two classes of clay archives gains additional significance from the fact that the chamber in which the small deposit of hieroglyphic inscriptions lay was itself one of the latest constructions of the Palace, apparently blocking an original continuation of the Long Gallery.[2] This fact will be found

[1] See the table given by Mr. D. G. Hogarth, *Ann. of Br. School*, No. 4 (1897–8) p. 12.

[2] See above p. 25.

to have an important bearing on some other questions connected with the appearance of this hieroglyphic class.

To myself personally the signs on these clay documents were of special interest, inasmuch as they corresponded with those on a class of Cretan signets, the character of which I had, as early as 1893, already recognised as representing a form of prehistoric script. More recent explorations in Crete from 1894 onwards had enabled me to collect, almost exclusively in the eastern part of the island, a series of seals in hard stone, mostly three and four-sided "prisms," and others like modern signets, presenting groups of similar characters.[1] That this was an essentially indigenous system—Eteocretan in the truest sense—was further shown by the existence of earlier seals of the same form in soft steatite with more pictorial figures which were certainly the prototypes of this conventionalised pictographic class. The present discovery of clay bars, labels and sealings with distinct inscriptions in the same hieroglyphic characters afforded a conclusive proof that the signs on the seals really answered to a system of writing.

The "hieroglyphic" clay documents were of four well-marked classes :

1. Quadrangular, or three-sided bars with a perforation at one end. Only one was found of the triangular type.

2. Perforated "labels" in the form of bivalve shells with a hole through the projection answering to the valve.

3. Only a single example. A flat tablet or "label" rounded at one end, near which was a double perforation, but otherwise rectangular.

4. Three-sided sealings of clay of crescent-shaped outline, showing seal impressions as well as graffito writing, and with a perforation along their major axis, through which a string had run.

The graffito characters on these clay bars and labels reproduced, in a more linearised form, many of the signs already known from the engravings on the seals, thus illustrating a step in the development of writing. They also included several forms not hitherto represented on the stone signets, and these were supplemented by some of the actual seal-impressions in Class 4. The total hieroglyphic series was thus raised to over a hundred, and might be almost said to form an illustrated history of the culture of those who used them. Among the new hieroglyphs thus

[1] See "Cretan Pictographs," &c., *J.H.S.* 1894, and "Further Discoveries," &c., *J.H.S.* 1897.

presented may be mentioned an eight-stringed lyre, carpenters' tools, such as a kind of plane and perhaps a level, bees, a glove-like object, and sprays, perhaps of olive, besides several forms of a quasi-linear type. Some of the signs were obviously ideographic in character, thus giving a clue to the meaning of the record. Ships, and jars filled with grain may be mentioned among those which seem to belong to this category, and the occurrence of the Egyptian Palace sign is also noteworthy. In many cases the inscriptions were followed, as in the linear series, by numeral signs, showing that they related to accounts. The system of numeration, consisting in this case of curves, dots, and upright or slightly sloping lines, presents some points of obscurity.

Unlike the regular arrangement of the linear script in separate lines from right to left, these hieroglyphic characters on the clay bars and labels, as on the seals, present a much more jumbled aspect. In this, as in other respects, they show a certain affinity with the "Hittite" writings of Anatolia and Northern Syria. At times a boustrophêdon arrangement seems to be traceable. The inscription is often divided by cross lines running across the tablet, and the beginning or conclusion of words or sentences is repeatedly marked by an X.

Although a small proportion of the signs of the hieroglyphic Cretan series are common to the linear group, as a whole it contains surprisingly few common elements, and clearly represents an independent system. Many of the commonest hieroglyphic signs, such as the double axe, the bent leg, the eye, the arbelon, the branch or spray, and the cross pommée, are absent among the linear characters, and *vice versa*, many of the most frequent linear forms find no affinities among the hieroglyphs. Of the two systems, the hieroglyphic or, as I have otherwise described it, the conventionalised pictographic script, is typologically the earlier. In form and arrangement the linear script is much more advanced.

Yet we are confronted with the curious phenomenon that the hieroglyphic writing which, as has been pointed out, fits on to a still earlier pictographic system indigenous to Crete in pre-Mycenaean days, occurs only in one of the later chambers of the Palace at Knossos. Here, at least, the linear Archives go back to an earlier date.

I have elsewhere called attention to the fact that the seals on which these hieroglyphic forms occur seem to be almost wholly confined to the eastern districts of Crete, and probably represent the true Eteocretan

element which, as the Praesos inscription shows, preserved its language in that district down to at least as late a period as the beginning of the fifth century B.C. At that time the Eteocretans had adopted the Greek alphabet, but the evidence tends to show that the hieroglyphic form of writing itself may have survived in that part of the island to a comparatively late date.

Steatite seals of the earlier pictographic class have been found in central Crete, one at least on the site of Knossos itself,[1] and it would appear that the continuity of the older and purely Eteocretan culture had been here interrupted by the intrusion of a more cosmopolitan form of Mycenaean civilisation. The older native element is, as we shall see, probably represented in the most massive part of the construction of the Palace itself as well as by the ceramic fabrics found here of the Kamáres class. The reappearance in the latest days of the Palace of the indigenous style of writing under its more developed and conventionalised aspect, as seen in the deposit of hieroglyphic tablets, is therefore a fact of great historic interest.

The fact suggests two possible explanations. It may indicate that at this late period the Mycenaean Lords of Knossos had achieved the conquest of the Eteocretan population of Eastern Crete, in which case the clay documents in the hieroglyphic style might very well connect themselves with tribute or official accounts relating to the great cities of that part of the island, later represented by Praesos, Itanos and the ruins of Goulás.

On the other hand the phenomena before us are perhaps also compatible with the view that the more purely indigenous element, which no doubt had continued to subsist in Central Crete under the sway of more cosmopolitan rulers, had at this time gained the upper hand in the Palace itself and had imposed an Eteocretan dynast.

In any case this later "Eteocretan" civilisation, as the remains of Eastern Crete amply demonstrate, had by this time itself become only a local variety of the Mycenaean type while retaining certain idiosyncrasies in the form of its signets and its script. Some of the clay impressions of intaglios on seals and gems found in this "hieroglyphic" deposit represent in fact very fine specimens of "Mycenaean" engraving. At the same time, both in the choice of subject and design, they display certain new and interesting

[1] "Cretan Pictographs," &c., p. 24, Fig. 30 (*J.H.S.* xiv. p. 293).

features. For the first time portrait-heads appear, one of them, of which the impression is twice repeated, with an aquiline nose and rather prominent lips, which seems to illustrate the Eteocretan kinship with the Carians and other members of the old "proto-Armenoid" stock of Anatolia. An infant beneath a horned sheep affords a possible illustration of an early variant of the birth legend of Zeus.[1] In other cases we notice a picturesque style presenting an interesting anticipation of that which distinguished in a peculiar way the later coin-types of the island. Thus a grotto is seen surmounted by rugged rocks, on which appear, perched or climbing, certain monkey-like forms. A fish is depicted in a rocky inlet, naturally laid upon a polyp as if just stranded by a retiring wave. A hart is seen couched beside a water-brook in a mountain glen.

§ 29.—THE CHRONOLOGICAL LIMITS OF THE PALACE.

In spite of the complicated arrangement of some parts of the interior of the Palace, a great unity prevails throughout the main lines of its ground-plan. With few exceptions the walls of the corridors, rooms and courts are carefully laid out at right angles to one another. At the same time the Southern Terrace, the great Courts to East and West and, above all, the Long Gallery, which originally had a still further extension to the North, bring the various parts of the building into connexion as parts of a single large design.

Certain later modifications of the original plan have been noted in the preceding sections, indicative of various epochs in the history of the building. Of these the principal seem to have been the cutting off of the northern side of the Central Clay Area from the rooms and passages beyond and the blocking and partial building over of the northern end of the Long Gallery. Apart from these more or less organic changes, various evidences are at hand of the transformation or remodelling of individual chambers. In the rubble wall, for instance, at the back of the tank, off the Throne-Room, is seen a broken piece of an earlier gypsum block with a sign cut upon it, and the somewhat obscure and asymmetric arrangement of space immediately North of the Antechamber of the Throne-Room also appears to be in part

[1] It is figured in my forthcoming article on "Mycenaean Tree and Pillar Cult," in *J.H.S.*

a survival of earlier construction. The fine rounded wall of gypsum blocks also incised with signs seems to belong to this.

In general it is safe to suppose that these great gypsum blocks, often underlaid with projecting foundation slabs of limestone, represent the earliest elements of the Palace. Massive lower courses of this kind in many cases supported rubble walls, which, while following the old lines, may often represent more recent reconstructions.

The same large gypsum blocks were also in frequent use for door-jambs, as in the case of the Magazines adjoining the Long Gallery. The interior of the Magazines, in its present state, and the later floor levels there unquestionably belong to the Mycenaean period. But the Kamáres pottery, found in one case just below the later floor level, may indicate that these Magazines in their earliest form, and with them their great stone door-jambs, go back to the latest pre-Mycenaean period. A very close parallel to these jambs and magazines has now been found by the Italian explorers in a prehistoric Palace at Phaestos and in that case the great bulk of the associated ceramic remains belongs to the Kamáres period. It is also observable in the great Eastern Court and certain chambers that the pavement level lies immediately over the Neolithic clay stratum and therefore probably represents also the first "Palace level," in other words that already in use at the time when the Kamáres pottery was produced. In several places pottery of this class was in fact found on the top of this Neolithic deposit and practically on the floor levels still maintained in Mycenaean times. To this stratum belongs the Egyptian diorite figure, the date of which has been approximately fixed at 2000 B.C.

The conclusion that many of these more massive constructions really date back to the "Kamáres" period is borne out by another interesting phenomenon. It is on the great gypsum blocks belonging to these constructions that are cut the curious signs first noticed by Mr. W. J. Stillman. Among these, as already observed, the double axe symbol claims a distinct preeminence. It is the special mark of corner blocks and door-jambs and recurs far more frequently than all the other signs put together. On one of the square pillars identified above with baetylic representations of the Cretan Zeus it is found in one case on three sides, in the other, on every side of every stone. But this symbol, as already shown, is the special badge of the old Cretan and Carian divinity, the God of the *labrys*, of Labranda and the Labyrinth. It is bound up in every way with the old

indigenous stock in the island, and representations of it are found on the painted Kamáres pots from the site of Knossos[1] as well as on the votive vessels of the Dictaean Cave. The double axe supplies one of the most frequently recurring of the hieroglyphic signs, which as we have seen belonged in a special way to this Eteocretan element. On the other hand, among the linear characters of the more purely "Mycenaean" script, the double axe is conspicuous by its absence. The cruciform and "spray" symbols peculiar to the hieroglyphic series are also repeated on the great blocks of the Palace. But this argument gains additional force from the parallelism existing at Phaestos, where a large series of similar signs have been found incised on the great blocks of the building belonging, if we may judge from the prevailing style of the associated pottery, to the Kamáres period. There are good reasons then for believing that at least so much of the massive masonry of the Palace at Knossos as bears these incised signs belongs to the same early period.

The later changes in the Palace and the arrangement and decoration of the rooms as revealed by the excavations were no doubt the work of the Mycenaean Age. Of the earlier wall decoration only some fragments such as the Fresco of the Flower-Gatherer have come to light. We now see a new ceramic style, and on every side the evidences are forthcoming of a less naively naturalistic and more cosmopolitan tradition in art, exhibiting in a much greater degree the traces of Egyptian influence. A system of writing at the same time makes its appearance, different from that which finds its root in a still more primitive Cretan stratum. The double-axe symbol itself falls into the background for the time, and there are distinct indications of the intrusion of a new element, bringing with it in all probability new religious as well as political traditions.

Attention has already been called to the resemblances which the male figures of the frescoes and the objects, such as the ingots and vases of precious metal, seen on some of the clay tablets, display to the Kefts and Peoples of the Isles of the Sea, and their tributary offerings as depicted on Egyptian monuments of the end of the sixteenth or the beginning of the fifteenth century B.C. The later pottery was of the mature Mycenaean class, analogous to that found at Mycenae, Ialysos and Tell-el-Amarna, in which latter case the associations take us to the Age of

[1] Mr. Hogarth found a vase of this class with the double-axe symbol painted on it in a house on the Kephala site itself, a little below the Palace.

Akhenaten (c. 1383–1365 B.C.). The enamelled roundels of the Throne-Room, which present a close parallelism with those of Tell-el-Yehûdiyeh bring us down on the other hand to the beginning of the thirteenth century.

The period thus indicated probably represents within approximate limits the date of the flourishing Mycenaean phase in the history of the building. The care with which the rooms seem to have been searched for metal objects at the time of the destruction of the Palace no doubt accounts for the rarity of such among the finds. The yellow colour of the spears in the warriors' hands as seen on the frescoes, and the discovery of the point of a bronze sword above the Southern Terrace may be taken as indications that the remains fall within the limits of the Bronze Age. Only a single piece of iron, with the exception of a nail of doubtful antiquity, was found, but this was of a significant kind. It was a finely-shaped nail, with a flat ornamental top decorated with a typical Mycenaean rosette, which was found between the Fifth and Sixth Magazines. It belongs to the class of iron objects, such as those for instance found in the later tombs of Old Salamis, which marks the period of transition between the use of bronze and iron for implements and weapons, and is characteristic of the time when iron was still regarded almost as a precious metal, and used for ornamental purposes. Such a transitional usage is already noticeable in Cyprus about the fourteenth and thirteenth centuries B.C.[1]

Nothing was more striking throughout the excavations than the absence of all remains later than the flourishing Mycenaean period. Even in the superficial earth there was hardly a scrap that could be set down to a later date. The Geometrical pottery, abundant on other parts of the site of Knossos, was here conspicuous by its absence. Even the later Mycenaean style answering to the "Warrior Vase" and the Warrior Stela from the Lower Town found no representative either in the vases or the wall-paintings brought to light. On the whole it seems difficult to bring down the period of the destruction of the Palace later than the thirteenth century B.C.

§ 30.—General Remarks on the Excavations.

The valley of the ancient Kairatos, where our headquarters were perforce established, proved to be malarious, and already towards the end

[1] See my article on "Mycenaean Cyprus as illustrated in the British Museum Excavations," *Anthropological Institute Journal*, 1901.

of May the increasing prevalence of fever made it necessary to hasten the conclusion of the season's work. Otherwise the great difficulty with which the excavators had to contend was the "Notios" or South Wind—the familiar *Khamsîn* of Egypt—here, too, fresh from the Libyan desert. Whether owing to some peculiar electrical properties or not, it has a special affinity for dust, and, our shoot being at the southern end of the site, this wind repeatedly raised such a dust-cloud as to stop the work for days at a time.

On June 2, the excavation finally ceased for the year 1900. On the Palace site proper the work of excavation had lasted nine weeks, counting holidays and interruptions from the weather, and from 50 to about 180 workmen had been employed according to the character of the ground. It had been my practice from the beginning to employ both Mahometan and Christian workmen, so that the work at Knossos might be an earnest of the future co-operation of the two creeds under the new régime in the island. Considering that a few months earlier both parties had been shooting each other at sight, the experiment proved very successful. On a common feast-day they even danced together the Cretan "Choros" in the Western Court of the Palace:

τῷ ἴκελον οἷόν ποτ' ἐνὶ Κνωσῷ εὐρείῃ
Δαίδαλος ἤσκησεν καλλιπλοκάμῳ Ἀριάδνῃ.

The Cretan workman, moreover, of both religions turned out to be not only on the whole an extremely hard worker but displayed great intelligence in the more delicate parts of the work. Women were employed to wash the pottery and other objects. The average wage per diem was 8 piastres or about 1*s.* 4*d.* of our money. Rewards were given especially for small objects found, but also as a recognition of good work in various branches. The sum awarded for the individual finds varied from about 1 to 5 piastres. A daily note of those who had thus distinguished themselves was made and the money paid with the wages at the week's end.

That in such a comparatively short space of time so much as about two acres of the Palace site should have been uncovered was largely due to the relatively small depth below the surface at which the actual remains lay. The floor level varied from about a third of a metre in the zone immediately above the Southern Terrace to somewhat over three metres in

the Northern Step-way. In removing the superficial earth iron wheelbarrows, imported from England, proved of great service.

The rooms of the Palace, as already noted, had evidently been ransacked for metal objects at the time of its destruction. The figures of ingots and metal vases and implements on the clay records, and the funnel-shaped cup of silver and gold held by the youth on the fresco, as well as the lead-lined chests concealed beneath the floors of the Magazines point to the original existence of great treasures in this royal abode. The comparative absence of clay vessels in the chambers is itself a negative indication that vases of precious metals were largely in use here. The search for valuables of this class, probably often renewed in the period immediately succeeding the destruction of the Palace, sufficiently accounts for a good deal of the disorder visible in some of the rooms. The chests containing the clay documents seem in most cases to have been broken open and the tablets thrown about on the floor. Many beautiful stone vases had been smashed, but these did not tempt the cupidity of a barbaric race of plunderers. At a later date a few neighbouring householders had grubbed here and there for stone slabs to place in their yards or threshing-floors, and the more antiquarian dig by a native Candian gentleman at one spot has already been mentioned. The grubbing for stone is probably accountable for the confused heap of earth and rubble, containing many thrown out pieces of fresco, which rose near the Northern Portico.

But, on the whole, the most striking feature of the remains, where they had not suffered (as immediately above the Southern Terrace) from natural denudation, was the very small traces of later disturbance. In the case of the Throne-Room the painted fresco appeared intact on the face of clay and rubble walls a few inches below the surface, and walls of the same apparently frail material were well preserved almost to the surface level throughout a great part of the area. Trees could never have been planted here for the last 3000 years or their roots alone would have produced a much greater ruin. Over parts of the site not even a ploughshare can have passed.

In the Magazines, the Southern Propylaeum and many of the rooms, the great jars stood intact, or no more broken than would be accounted for by the weight of the superincumbent earth and the *débris* of the upper part of the building. Perfect Bügelkannes and other lesser vases were also found on the floors of rooms and passages. The wall paintings had been pre-

served as in no other remains of ancient Greece. The tablets of sun-baked clay, of all the objects found the most perishable, were themselves in many cases unbroken.

The fact that these objects in nearly all cases rested on the floor level is itself an almost conclusive proof that what disturbance took place occurred for the most part at the time of the destruction, perhaps even before the final burning of the Palace. Had the disturbance been effected from above, the whole earth in the chambers would have been thrown upside down and the objects would have been found at all levels. But the pots, the jars, the painted vases, and other objects found, as well as the large deposits of tablets even when scattered still for the most part rested on the floor level. The earth and rubble that filled the chambers, and which was in a very unstratified condition, was no doubt largely due to the decay of the upper part of the party walls and roof and of the superstructure, wherever such existed. Many large pieces of charred beams were found in this.

Whatever may have been the cause, it is no exaggeration to say, that on no previously excavated site in the Greek lands have so many ancient relics been found within the same space at so slight a depth below the surface of the ground. Every possible precaution was taken to secure such remains as existed. The earth was removed in layers from the surface, and owing to this method some large pieces of fallen fresco which might otherwise have been ruined by the pick were preserved intact. Wherever the earth showed traces of containing small objects it was thoroughly sifted, and several large sieves set up in wooden stands were continually employed. Even after the sifting and the selection by those engaged on the task of every fragment that seemed to be of possible interest, the waste heaps from the sieve were carefully looked over by Mr. Mackenzie and myself. The earth thus went through a triple examination, namely, when it was first dug, when it was riddled, and finally the rejected heaps. Owing to this minute examination many small objects of great value were recovered which would otherwise have been irretrievably lost. Among these may be especially mentioned pieces of inscribed linear tablets, clay "labels" of the hieroglyphic class, and in repeated instances, clay impressions of seals, a class of object never before observed in any excavation of a Mycenaean site. That such had existed elsewhere, however, is only too probable, and the example of the native antiquary's dig on the Palace site itself, in which

fragments of inscribed clay tablets were thrown out without attracting observation, shows how necessary is a minute examination of all the earth in which finds occur.

II.

EARLY TOWN AND CEMETERIES.

BY D. G. HOGARTH.

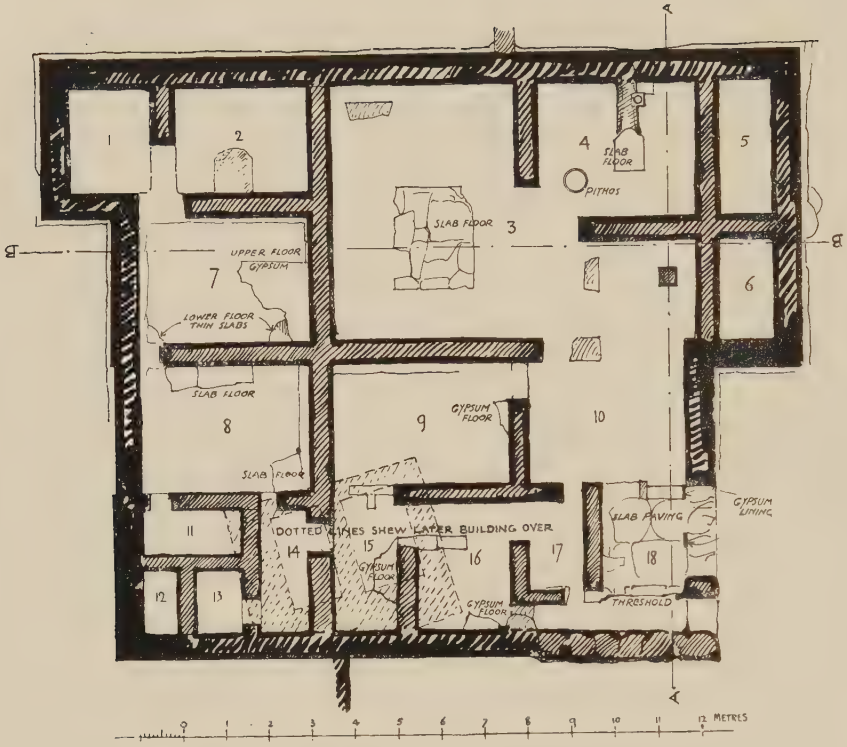
PLATE XII.)

THE operations of the British School for the first two months of the excavation season of 1900 extended more or less over the whole site of Knosso the summit of the Kephala hillock excepted, which had been bought and reserved by Mr. Evans. In selecting this wide area I had for objective the cemeteries prior to the Geometric Period, the situation of which was, and I regret to say still is, unknown. In the event I found what I had not expected, namely a well-preserved early town.

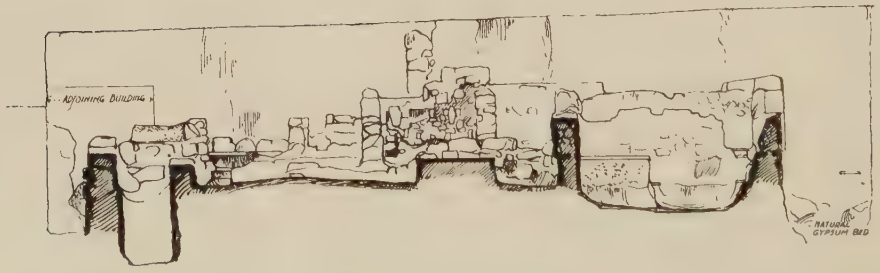
I began the search on March 13th, near the crest of the gypsum slope facing Kephala on the south-west, intending to probe round the heart of the site until I hit on "Mycenaean" graves: and, though often diverted by the necessity of following up discoveries made by the way, I completed the circuit on May 7th.

The gypsum hill to south-west was found to contain on its higher slope poor graves of the first century A.D., in which the corpses were laid in simple trenches beneath terra-cotta lids. Bronze coins were found in the skulls and rarely one or two common vessels of glass and pottery occurred. Foundations of a small *heroon* of the same period were cleared on the hill top.

Coming to the lower slope near the modern high road, where early sherds lay thick on and near the surface, I sank pits in a plot of unsown land (*v.* Map and Plate VII., CISTERN), and immediately struck a deposit of vases, of the "Kamares" period, lying huddled together, whole and broken, on the thinly plastered floor of a ruined chamber at a depth of 1·70. Later walls appeared built over this and actually resting upon the vases themselves; and, finding large blocks of squared gypsum



SECTION A·A



SECTION B·B

[*Face p.* 71.

KNOSSOS.—HOUSE A *or* "WEST HOUSE."

in situ in pits close by on the south, I saw that I had to do with no cemetery, but with early house-remains, disposed on two terraces. The soil was so rich in early pottery (Kamares vases and sherds coming not only from the plastered floor, first found, but from two circular pits cut in the soft rock close by to the north-west, and Mycenaean ware being found in all the rest of the region), that I intermitted the search for tombs, and devoted three weeks to opening out completely a considerable area on each of the Terraces, where the preliminary pits had revealed the existence of well-constructed walls and pavements.

On the Upper Terrace a large house (A), contained by a gypsum wall, was cleared completely. Mr. D. T. Fyfe's Plans and Sections are appended. The whole ground scheme, as will be seen, is well-preserved, but the walls are standing to a considerable height only on the west, where they were deeply buried. On the east the fall of the ground brings the top of the first course almost to the level of the general surface of the field. The site was cleared to the bed rock, on which the foundations of the outer wall and most of the inner walls rest.

Mr. Fyfe makes the following architectural notes on his plan of this house:—

Gypsum is largely used for external work in the first and second courses above the foundation, and occasionally also as quarry-hewn blocks in the foundation itself. In internal work, thin slabs make pavings and wall linings, visible *e.g.* in rooms 18 and 16. Though quarry-hewn blocks perish quickly, well squared and dressed surfaces are found fairly intact, preserved perhaps by the filling of the pores of the stone with the white dust that results plentifully from crushed or chipped flakes. The other wall material is a close limestone, grey or yellowish. A good stratified paving-stone is used for floors, but seldom in pieces of any great size.

The outer walls are of superior character, being of large blocks well dressed with good squared joints. The front stones are often splayed back from the vertical joints. A foundation of rougher walling, in parts several courses deep, occurs throughout externally and projects a few inches from the face of the wall. There are a few large bond stones in this foundation, heading through the wall and often beyond.

The inside of the external walls is mostly rough rubble work, but in a few cases, as at the north-west corner, the large blocks of the exterior form the whole thickness of the wall. Probably in many cases, gypsum lining was used, as is seen in the fragments in Room 18.

The inner walls (Plate IV., Nos. 1, 2) are difficult to separate into distinct groups. Doubtless, however, there were at least two periods, as can be seen very well in the north wall of Room 3, which has a rough rubble mud wall below, and from the existing floor level upwards, a good squared rubble wall projecting a few inches over the lower one. A few other squared rubble walls exist, such as the north wall of Room 10, and the inside of the main outer wall in Room 16. The remaining rough walls are of larger or smaller unhewn stones and mud plaster, with here and there a piece of gypsum, but mostly of limestone.

The outer main wall opposite Room 16 has three courses of good ashlar worked limestone in large blocks, and is one of the few large faces of wall in the building which are worked to a true face.

The floors were bedded on a rough concrete of large pebbles and pottery fragments.

The building becomes clearer as a whole when the later addition above Rooms 14 and 15 is not taken into account. But except that No. 18 on the Plan undoubtedly appears to have been an entrance to the house (entering possibly from the south side where there are traces of a passage between two houses), very little can be made of the arrangement of the rooms. There are distinct traces of thresholds at the entrance and a door-jamb stone at the large opening on the south side, but also fragments of gypsum wall-lining, a rather puzzling combination. The one square column-base occurring in Room 10 does not appear, in its position, to have much connection with anything else, but though at present appearing irregular, it is not impossible to imagine this large space (Room 10) to have been a hall of some kind.

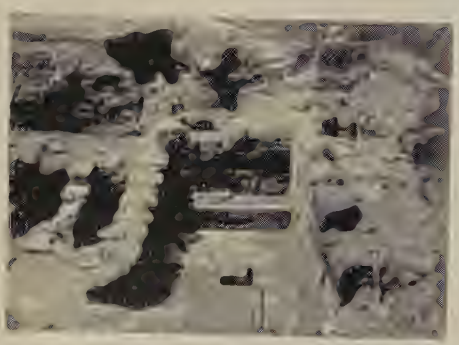
There is nothing very remarkable about the other rooms. Traces of doors and thresholds occur in Rooms 17, 15, 9 and 8, and floors in Rooms 18, 17, 16, 15, 8, 7, 2, 3 and 4 (Plate IV. 2).

Of the floors, those in Rooms 3, 4 and 7 (upper floor) are practically on the same level. That in Room 18 is slightly higher.

There are remains here of three constructions at least. First those of a poor two-roomed house of Roman date, shown by dotted lines on the plan. A lamp and some glass were found in it at a depth of only ·25. The single course of its walls rested on earth. After this house had been photographed and measured, it was removed. Below that is a primitive house, probably restored by "Mycenaean" builders. Kamares sherds occurred thickly on the rock level outside it on the west, and two complete Kamares vases (Figs. 14, 15) were found under the lowest pavement level in the south-west corner of Room 15. The round pits shown to the north-west on the Plan Plate, which were found choked with ware of that period, probably were filled by the first restorers of the partly ruined house to the south, who wished to be rid of its refuse contents. I had occasion to observe later, on the slope of Kephala, that pits full of earlier pottery occur in association with later houses.[1] Inside the houses, however, both above the lower, and under and above the higher pavement, the sherds were of all Mycenaean varieties, but of them only. No later ware occurred until near the surface of the field; and a single primitive black sherd, with punctured decoration, found on this part of the site, must have been a straggler from the Neolithic village on Kephala.

The objects, complete or otherwise, worthy of individual mention, found in this house on the main floor level were not numerous. (1) A tiny

[1] It is worth suggesting that there is some connection between these pits, which are not suitable for holding either grain or water, and the (probably) baetylic shrines hard by (House B). Pits would hardly be dug expressly to contain pottery, unless there were a religious or superstitious reason for carefully hiding it. I suggest that these pits contained the remains of *dedicated* vessels, removed, when no longer needed, from risk of profanation, just as did the trench in the Apolline precinct at Naukratis (Petrie, *Nauk.* I., p. 20), and, probably, a pit found full of early ware just outside the walls of Phylakopi in Melos. (*B.S.A.*, iii. p. 19.)



KNOSSOS.—VIEWS OF HOUSES A AND B.

[*Face p.* 72.

squatting image in rock crystal, pierced for suspension. The execution is rude, and the features and human outline are very summarily indicated. (2) A small object in steatite (Fig. 13), apparently complete. On the flat face is a rude incised pattern of lozenges hatched and plain: on the other face a ridge with two spoon-shaped hollows in which are divers scratchings, resembling symbols of the linear Cretan script.

FIG. 13. (1 : 3)

(3) Bronze axe head (cf. Schliem. *Myc.*. p. 111), found under a projecting block in the outer wall on the south-east, and a leaden tool, like a blunt strigil.

(4) Two primitive vases in coarse greyish clay with "Kamares" varnish, unpainted, referred to above as found in a corner of Room 15. Both strongly recall metal forms (Figs. 14 and 15).

FIG. 14. (1 : 3)

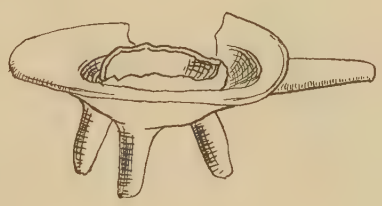


FIG. 15. (1 : 3)

(5) Four "Mycenaean" painted vases (Figs. 16, 17, 18 and 19). The light buff slip and paint varying from black to a dull red, according to firing, are alike in all.

Certain of the decorative motives, observed on Mycenaean sherds from this house, will be treated of later in a discussion of all the Cretan ware of that period.

The second house (B) cleared on the terrace below the first (Plate VII. shows the relative position) is of a less simple character. This complex of chambers lies within a single excavation of the soft bed rock and is contained by its cut faces as one block north, west and south. On the east the floor level runs out in the slope of the ground, and walls have

FIG. 16. (1 : 3)

FIG. 17. (1 : 3)

FIG. 18. (1 : 3)

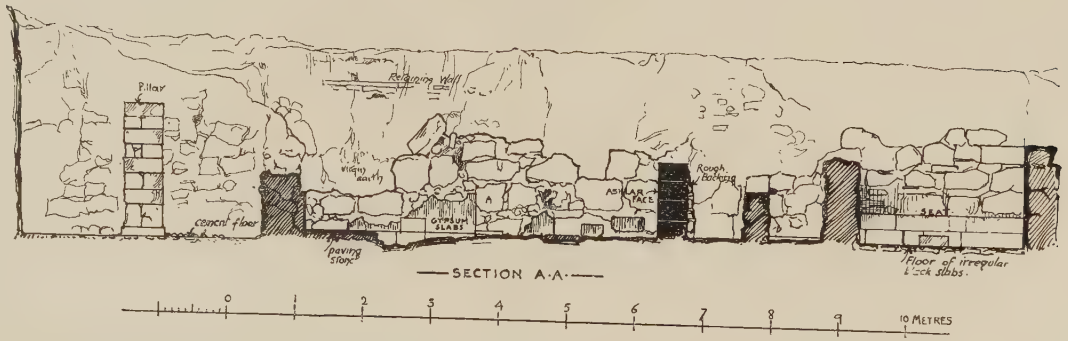
FIG. 19. (1 : 3)

perished. It is not impossible that the southern group of chambers represents a separate house. Mr. Fyfe's notes on the plan are the following :—

This house is much the same as the upper one already described; but there is no visible external walling. The west or best preserved side shows some good flooring slabs laid in order side by side, and heading out from the wall: the enclosing wall here (on the west side) is good, made of large blocks of rubble, some of them roughly squared: material, gypsum and limestone.

GROUND PLAN

0 1 2 3 4 5 6 7 8 9 METRES.



SECTION A-A

0 1 2 3 4 5 6 7 8 9 10 METRES

KNOSSOS.—HOUSE B. *or* "EAST HOUSE."

[*Face p.* 74

The little cross wall of four courses, heading out from the west wall, is of limestone and good ashlar work (*v.* Plate IV., No. 6). It is not bonded into the west wall in any way, and appears to be of different date. At the south-west corner are some good vertical slabs of gypsum, evidently forming wall linings (Plate IV., No. 5). On the north side, the two cross walls north of the ashlar wall before mentioned are regular, both however being very rough. The last, or enclosing wall on this side, forms a good right-angled corner with the west enclosing wall, and, like it, is of good character, limestone being the principal material, and squared stones being largely used.

The southern pillar-room, roughly square but containing no exact right angle, has evident indication of a plaster floor.

The Pillar is exactly square, 0·55, and is about in the centre of the room. It has eight visible courses of gypsum, of varying heights, probably dowelled together, as in the case of similar pillars on the Palace Site (Plate VI. 1). The other parts of the house do not call for any particular remark.

Generally, there is an appearance of spaciousness and simplicity about the larger part of this house, and the absence of distracting partition walls in the centre space enables the good flooring slabs and walling to be better seen than in the upper house.

There was no sign of any late structure above this house. The superjacent deposit, which on the west varied from 8 feet 9 inches to 9 feet 3 inches in depth, but fell on the east to under 3 feet, was, from one foot below the surface, empty of any remains but Mycenaean sherds and other fragments of the same period. A very little Kamares ware was found on the bed rock. From the oblique position of the southern group of chambers, corresponding roughly to the angle at which the late Mycenaean ashlar wall and adjacent paving in the north-west of the central group are placed, it would appear that an early structure represented by the north and central groups was added to on the south and to some extent also re-modelled in the centre at the same time. But of so uniform a character were the objects found within all the chambers that it is certain that the original building, probably of the Kamares period, must have been cleaned out before being re-inhabited by the folk of the new order. In this respect its history is one with that of the upper house described above, and others on the Kephala hillock, to be dealt with presently.

Hardly anything approaching completeness was found in this much ruined house, except some hundreds of small plain cups, whose position is stated below. A vase in coarse blue-veined marble (Fig. 20) is remarkable for its form, clearly (as seems usually the case in Crete) derived from an earthenware original. Among the hundreds of fragments of Mycenaean ware the decoration of that represented in Fig. 21 is preeminent for the rich effect produced. The pigment is lustrous black, applied upon a pale slip. The scheme of ornament is rare, but is represented on sherds from Phylakopi in Melos and the Athenian Acropolis.

Beside the anomaly of its ground plan, to which no Mycenaean houses

found elsewhere, whether in Melos, Mycenae, Ægina or Hissarlik, offer any close parallel, and the well-preserved gypsum wall-linings in the central hall, the chief interest of this house lies in the square pillars with which three of its rooms are furnished. Outside Crete such pillars have been observed in structures of the period at Phylakopi in Melos only. The two examples there (Plate VI., Nos. 5, 6) both stand not in the centre but in the end of chambers, the one in that distinguished by the presence of the remarkable frescoes, published in *B.S.A.* IV. Pl. 3, the other in a chamber where five specimens of the peculiar type of long-footed vessel, called provisionally "fruit-stands," were found. These vessels occurred in great numbers in the Dictaean Cave round about the central altar and in the *Temenos* (v. *infra*, p. 98), and can hardly have had there any but a sacrificial use. Similar

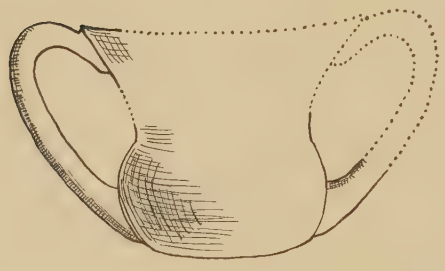
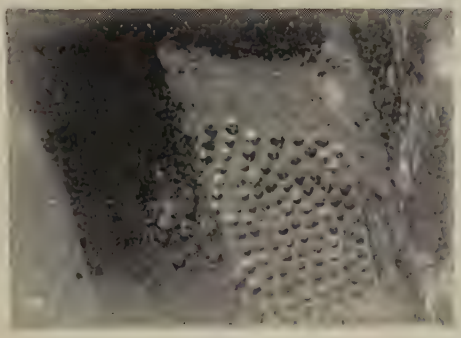
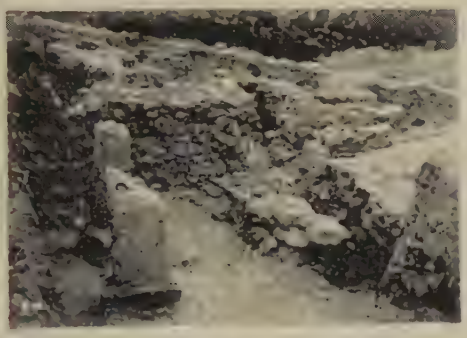
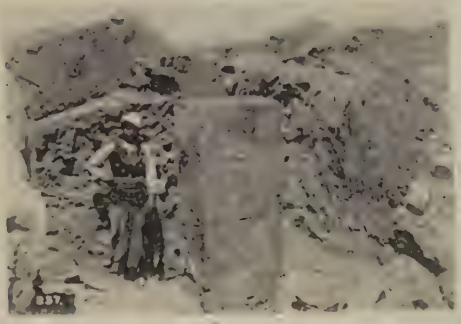


FIG. 20. (1 : 3)

FIG. 21. (1 : 3)

pillars, not monolithic, and bearing on every face several inscribed double axes, were afterwards found in the Kephala Palace (Plate VI., No. 4), in every case in very small chambers; and in a house excavated by me to the west of the Palace, two were found standing in a single room, close to its north wall (Plate VI., No. 3).

In the house, with which we are immediately concerned, the pillar in the south chamber is standing to a height of 6 feet 4 inches and is built up of alternate "header and stretcher" courses of limestone. It bears no symbols or marks, but round about it were found arranged bottom upwards in orderly rows on the floor nearly 200 small wheel-made cups, each of which, when lifted up, was seen to cover a little heap of carbonized vegetable matter (Plate VI., Nos. 1, 2). The pillar in the central group is a

[*Face p.* 76.

VIEWS OF PILLAR ROOMS, KNOSSOS AND MELOS (PHYLAKOPI).

single block only 10 inches high, standing up from a paving block of gypsum, which is in one piece with it (Plate IV., No. 5). It is in the centre of the most elaborately constructed of the rooms. The northern pillar is also only a single block 5 inches high, cemented into the bed rock (Plate IV., No. 4).

While the rooms of which these three pillars are the centres seem too small to need such supports for their roofs, the Melian pillars do not stand in a position which suggests any structural use at all. What purpose then can the pillars have served in these narrow chambers? can they have been *bethels* or sacred stones, and can the rare chambers, where they have been found both in Crete and Melos, have been shrines devoted to stone worship? The remains of no other kind of Mycenaean shrine have been actually found, yet shrines assuredly there were in the period: and there is much positive evidence for Mycenaean stone or pillar worship.

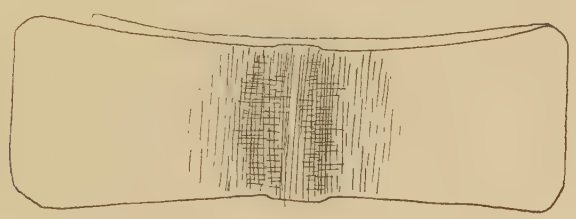


FIG. 22. (1 : 3)

As however this subject has been studied in detail by Mr. A. J. Evans, and his inferences from glyptic and other representations will appear very shortly in an article on "Mycenaean Tree and Pillar Cult," in the *Journal of Hellenic Studies*, xxi., I will not pursue the conjecture here.

A pit to the east of this house revealed the existence of a third group of chambers, with which, however, I did not persevere. The grave of a new-born infant was found under the flooring, but contained only bones. The sherds found were all Mycenaean, and, besides a second axe head (Fig. 22) formed of two pieces of bronze soldered together precisely as are two blades forming a dagger, found at Mycenae (Schliem. *Myc.* p. 164), we lighted on the beautiful vase represented below (Fig. 23).

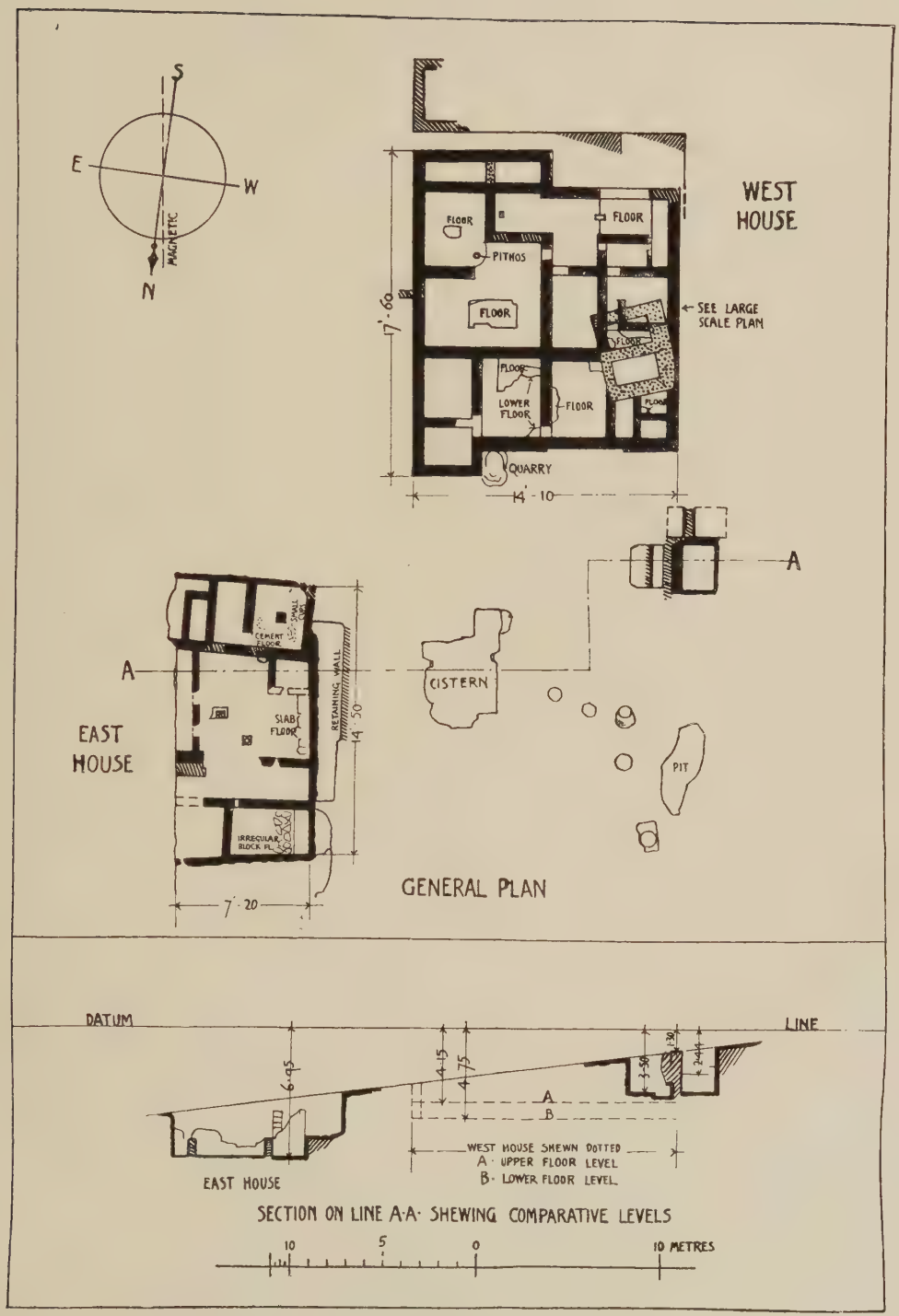
Since virgin earth comes up almost to the surface about 100 metres to the south of this group of houses, and no sign of buildings appears there,

and since too in probing to west we found only late graves, it is evident that these houses stood at one extremity of the settlement of their period. Wherever I could avoid destroying growing corn, I tested to northward the lower west slope above the main road as far as the tributary brook which falls into the main river to south of the Kephala hillock; and at points 2, 4, 9 (*v.* Map) I tapped remains of houses of similar character and containing similar pottery to those on the south. But higher up, at point 13, where I was able to test very thoroughly, there appeared no house remains. On the south, therefore, of the tributary brook the Kamares and Mycenaean settlements extended from Kephala southward in a narrow ribbon along the left bank of the main stream to about the point where I first found houses.

FIG. 23. (1:3)

On the left or north bank of the brook I established later the existence of well-preserved houses of the same period at points 10, 11, 12, lying in a half circle about the west and north of the Palace hill; but within a certain radius these rest on a stratum absent elsewhere, *viz.*, a bed of yellow clay from a few inches to many feet thick, containing much primitive hand-made and burnished pottery mixed with primitive implements in stone and bone. Here are the remains of the earliest settlement of Knossos, a small Neolithic village, probably of wattled huts, confined to the summit of the Kephala hillock (*v. supra*, p. 6).

As all the Kephala hill falls within Mr. Evans' sphere of future operations, I contented myself with establishing on its lower slopes the existence and the approximate limit of early houses, by sinking trial pits to the rock. Everywhere, within a circle indicated by points 10 to 12, I tapped such



[*Face p.* 78.

KNOSSOS.—Plan Showing Relative Position of the Southern Houses, and other Remains.

remains, and Mr. Evans himself exposed similar houses on the steep south-eastern and eastern faces, descending from the Palace to the brook and the limit of the ancient river bed (*v. supra*, p. 7). Three of my pits on the western slope struck rich deposits of pre-Mycenaean pottery and were enlarged to exhaust these. At point 10 near the south-western corner of the Palace, in deposit averaging 6 feet deep on the northern side, occurred the considerable remains of a large limestone house with two chambers containing square gypsum pillars (in the larger chamber two side by side)and several smaller rooms. The door-sills and pavements are of gypsum. Just outside the thick eastern outer wall was found, at a depth of 2 feet, a heap of Kamares vessels and sherds, but no pottery of this class occurred within the house. Down to its pavement level all ware was Mycenaean. Below the pavement and also below the Kamares rubbish heap outside lay uniformly the primitive yellow clay. The inference is obvious. The house was originally a Kamares structure bedded on the primitive stratum, but was summarily cleared of all its original contents by the "Mycenaean" new-comers, and then re-inhabited.

At point 11 for the first time I found a distinct ground plan, filled in with earth mixed with Kamares sherds, underlying the Mycenaean. The rock dips here to as much as 19 feet below the present surface, and the Kamares walls and refuse pottery were perhaps covered in to some depth by silt, ere the advent of the Mycenaeans. These last levelled the site at some 4 feet above the Kamares foundations, which rest on 5 feet of primitive yellow clay, and put in new foundations, instead of utilising as elsewhere an earlier structure. The latest foundation courses, of small unhewn stone, are four feet deep, supporting walls of which the most complete is preserved to a height of 5 feet.

At point 12 close to the main road were remains of four periods but none of the most primitive. At only six inches below the surface occurred thin walls resting on earth and associated with Roman tiles and glass. Immediately below these was a stratum of potsherds of the late Geometric period, and other walls of more solid character resting on a foundation course of small stones. Below these again at 4 ft. 6 in. from the surface, the tops of fine gypsum walls, carried down to the virgin earth. The deposit within these walls contained only Mycenaean stuff; but in one chamber occurred an irregular pit, excavated in the rock to a depth of three feet and full to the brim of nothing but Kamares sherds; while on

the rock immediately south-west of this chamber, and apparently without the southern containing-wall of the house, was a refuse deposit some 2 ft. 6 in. deep of Kamares vessels of all kinds, broken and unbroken, the richest collection found by me. Thus here again we have an early house, carefully cleared out to receive Mycenaean inhabitants. This lies outside the area of the Neolithic settlement.

Of two wells, cleared to the bottom, one near point 11, 32 ft. deep, contained only Geometric and Mycenaean sherds, the other at point 13, 44 ft. deep, yielded after the first 10 ft. only Kamares stuff. Both were

FIG. 24. (*Circa* 1 : 10)

plain circular shafts in the rock, unlined, but furnished with footholds. A third well which proved dangerous, and had to be abandoned, was lined with masonry for the first 10 feet; but since down to the lowest point, cleared by my men (22 ft.), the pottery was late, this lining is almost certainly of Roman period. Pending fuller publication in the coming issue of the *Journal of Hellenic Studies* the group of Kamares vases above (Fig. 24) will be of interest. They represent the more complete vessels found at points 10 and 12, already briefly mentioned.

A group of about 25 pits sunk to east, south, and among the buildings

of the *Metochi* immediately west of Kephala (*v.* map), revealed considerable remains of houses, water-conduits and cisterns at depths varying from five to thirteen feet, but associated with Graeco-Roman sherds (late red-figure, black and red "Samian"), until the bed rock was reached. On that lay a thin and rare deposit of Mycenaean painted fragments. This region appears to lie outside the early settlements. The hill, which rises behind it, was tested by me on its north-eastern, eastern and southern slopes and its summit, by means of some sixty pits. On the north were found late surface burials in plastered cists, on the upper east slope graves with terracotta covers of the Roman imperial age, and on the lower slope, rock-cut chamber tombs with parallel *loculi* all rifled, and of a common Roman type. Fragments of bronze mirrors, glass vessels and lamps were found in those that I cleared out as specimens. The largest group of these is just below the aqueduct. Under the summit on the north-east slope has been a large Roman cistern or reservoir for the supply of the town below, and to its system the conduits, noted near the *Metochi*, probably belong.

On the lower hill, which faces southward to Kephala, a number of pits, (14, 15, 16), showed only Roman houses of poor class; but on the summit of this slope has been a larger building, perhaps a small temple (15). The upper structure is certainly Roman; but below this appeared in my trial pit, other walls and a lower pavement, the intervening space being filled with Mycenaean stuff. Below the lower pavement occurred Kamares sherds. But nothing testified to the building having any important character, and, the site being under cultivation, the trial pits were not enlarged after reaching rock at twelve feet.

Round the east and north of the city site, my search was prosecuted outside the probable line of the Roman circumvallation. I tried the right bank of the river at various points from opposite Kephala to an opened Mycenaean grave, at a mill about a mile down stream. This grave, which was a *tholus* built of small stones, contained three rudely painted chest-urns standing side by side, all rifled in antiquity. I found no other grave in all the region explored. Traces of an early settlement exist in the slope immediately facing the hamlet of Makryteichos, but its structures have been carried away to their foundations; and here and there lower down the stream are signs of farm buildings, but neither of cemeteries nor of any continuous town. The hope that the lords of the Kephala

Palace might have been buried across the water proved entirely fallacious. Nor was I much more successful on the left bank, immediately north of Makryteichos. This point is outside the limit of the early settlement, but there are no early graves. At point 17 occur groups of Roman rock-tombs shown by coins to be of the second and third centuries A.D., and all more or less thoroughly plundered. The slope on the north or left bank of a gully descending from Fortezza, which seems to mark the boundary of the Roman city, was tried without success; and the single important cemetery which exists in this region, is the late Mycenaean and early Geometric one, of which the northern end was tapped some years ago on the farm of Ali Bey Mazaraki, and the southern end was explored by me in the cliff which rises above the north-eastern angle of the Roman city (18).

Here I opened eight graves, of which seven had been rifled in antiquity. As the character of tombs of this period in Crete is not well known, these may be more particularly described. A further note on their contents will be found below in Mr. F. B. Welch's article on the Knossos pottery. All the graves are cut in soft rock.

(1) A vaulted chamber, about 8 feet square, which had been entered in antiquity by way of the roof; approached by a sloping δρόμος, 16 feet long, whose walls almost converge to form a pointed arch, as in the west cemetery of Mycenae. At one end of the δρόμος a step 2 feet 7 inches high leads to the outer air, and at the other end another step 1 foot high leads down into the tomb, originally closed at this point by a built up door, the stones of which were found lying loose in the δρόμος. The parts of a male skeleton were scattered on the floor just within the tomb. Fragments of five painted "Mycenaean" vases, including a large squat *aryballos* in unglazed greenish ware with black spiraliform ornament, were found in the tomb, and parts of two bronze depilatory tweezers. Hardly covered by the earth, just outside the entrance to the δρόμος, I found another skeleton, accompanied by a bronze mirror, and a small object in blue paste with rosettes in relief. These objects were probably thrown out of the tomb by the early robbers.

I searched in vain for more tombs of this late Mycenaean type along the cliff face to south. To northward a vineyard prevented further exploration.

(2) An oval pit, at the cliff foot, roofless, 7 feet in longest diameter, approached by a short δρόμος on the lower long side. Empty except for a

cylindrical stone, 1 foot high and 1 foot 4 inches in diameter, with a central hollow 6 inches in diameter. This appears to have been a funerary altar of the same type as the altar found before the Palace at Tiryns.

(3) An oblong pit, at the cliff foot, roofless; 9 feet 3 inches by 7 feet 10 inches. On the north side a recess 2 feet deep and 6 feet long, evidently a *loculus* for the corpse. Approached on the lower long side by a δρόμος 8 feet long. Though robbed in antiquity it still contained remains of about fifty Geometric vases (twenty unbroken), a bronze tripod of larger size than, but identical in form with, one found at Enkomi in

FIG. 25. (*Circa* 1 : 10).

Cyprus, not yet published, (cf. also the tripod from Curium published by Cesnola *Cyprus* p. 335), a fibula and a mirror, and several iron blades in very bad condition. A selection of these vases is represented above (Fig. 25).

(4) Similar tomb, beside No. 3, also robbed, containing fragments of six vases, including a late *Bügelkanne*, two bronze blades, a pair of bronze depilatory tweezers, and some fifteen stamped clay beads of a well-known Geometric type.

(5) A chamber 7 feet 3 inches by 7 feet 6 inches, approached by an inclined δρόμος 16 feet 6 inches long and 8 feet high, which expands from

an opening 3 feet 10 inches wide to 4 feet 8 inches at the low arched tomb-door. Inside the door is a drop of 3 feet into the tomb chamber. The door was in place and the tomb untouched. It held two skeletons laid side by side full length on the floor, heads to south, both perished by salt and damp to mere outlines of discoloration. The outer was about 5 feet 7 inches long. From the fact that a number of small bronze hairpins were found about the situation of the head of the inner corpse, it may be inferred that it was female. Four vases only accompanied the dead, two large Geometric amphorae, and two small pseud-amphorae of late type. One vase of each type was placed in the north-west and the south-east angles of the chamber.

FIG. 26. (*Circa* 1 : 10).

(6) A *tholus* chamber beside No. 5, approached by a precisely similar δρόμος, with built door ; longest diameter 10 feet and height 5 feet 8 inches to the crown of the vault. It had been robbed in antiquity, but I still found thrown into a heap, on the north side of the tomb, twenty-three complete Geometric vases and some fragments (Fig. 26); a plain gold taenia, pierced with two holes at one end ; seven bronze hairpins, and fragments of a mirror ; a number of pieces of iron blades among which could be distinguished a spear head and a sword ; hundreds of flattened circular beads in blue paste, and one round bead in lapis lazuli.

Not far from the mouth of this δρόμος, lower down the slope, three

skeletons were found lying one upon another loose in the earth close to the surface. The only object associated with them was a bronze knife-blade.

As the southern slope of the hill, in which these tombs lie, was found, when tested at various points, to contain no graves, and the Roman cemetery at point 17 lies just below it, the circle is complete. I can offer no more evidence as to the probable situation of the earlier cemeteries. If they lie within the Roman circumvallation in the northern part of the city site, which has not been explored, they must be covered by later buildings, and will probably be found entirely rifled and partly, if not wholly, destroyed. In the circular belt, explored by me, the only likely situation is near the western *Metochi*, where I found later structures and no sign of graves, but an underlying stratum of Mycenaean sherds (*supra* p. 81); but there again they could hardly have escaped destruction. Royal *tholi* may yet be found by Mr. Evans on Kephala, though no indication of their presence has been observed. The native diggers seem never to have found graves earlier than Geometric; and after a two months' search I fear I leave the solution of the Knossian cemetery problem but little advanced.

III.

NOTES ON THE POTTERY.

By F. B. WELCH.

THE pottery found during the course of excavations this spring on the site of Knossos falls naturally into two groups, of which the larger and earlier, extending from Neolithic to Mycenaean times, came from Kephála and the houses south and south-west of the Kephála mound; while the smaller and less important group was found in tombs of Geometric date, discovered about a mile north of Kephála. Most of the finds belong to a few well-defined groups, and specimens of transitional periods are conspicuous by their absence.

Taking the pottery in chronological order, the earliest types come from

the Neolithic settlement, underlying the Mycenaean palace and the western houses on Kephála, and bear a general resemblance to the product of other Neolithic sites in south-east Europe, *e.g.* Butmir. The clay, of which the ware is formed, is very dark grey with highly polished surface of a brown or dark black colour, in which simple linear designs are incised, consisting chiefly of hatched triangles, and other geometric combinations. These incised patterns are usually filled in with white gypsum. From the fragments found, it would appear that the commonest shape was a flattish bowl from six to eight inches in diameter, with small knob-like handle, pierced horizontally, or else a handle shaped like the wishbone of a fowl. In one of the trial pits on the east slope of Kephála a small steatopygous female figure, with incised design, was found, showing a well-known Neolithic type (*v. supra* p. 6): she is represented in a sitting attitude like some of the well-known figures at Hagiar Kim in Malta. A few fragments of pottery show a stage intermediate between this primitive polished ware and the Kamáres ware, inasmuch as in these the potter has learnt to apply a slip over the clay surface, before polishing, though no use is yet made of paint, and otherwise these fragments resemble the earlier specimens.

From this early Neolithic class we pass to the Kamáres pottery, so-called after the Kamáres cave on the south of Mount Ida, whence came the first published specimens. One of the chief results of the present excavations has been to show that this was the common pre-Mycenaean ware of Crete, where it seems to have flourished exceedingly till driven out by Mycenaean fabrics of the fully developed type, which came in presumably as intruders from the islands of the Archipelago, especially perhaps Melos. The only specimen, yet found on Kephála, is a large and rather coarse jar, which appeared in a trial shaft sunk below the level of the Mycenaean palace, filled with smaller vases of the same class. The bulk of the finds came from the houses. Here the Mycenaean invaders (? of a different race), on their arrival, seem to have found the representatives of the Kamáres culture inhabiting the site in well-built houses, and using Kamáres vases. These natives the Mycenaeans proceeded to evict, and their pottery was thrown into large rubbish pits outside the houses, or heaped up in the corners of the rooms. Fortunately a fair proportion of specimens survived this treatment, and these far surpass any previously published vases of this class (*v. supra* fig. 24, p. 80). The technique is the same as that of already

known specimens in which a black glaze is applied, seemingly direct, on the fine reddish-coloured clay: the designs are painted in a dull powdery white or red, and frequently a thick dull creamy paint is used to cover the whole upper half or third of a vase. In addition to paint, the surface is often ornamented with ridges and moulded designs, or zones of a curious pattern, produced by dotting the surface over with finger marks, which gives it a strange blistered appearance. The shapes represented are not numerous: by far the commonest are small cups and bowls, obviously based on metallic prototypes, and reproducing their sharp angles and thin sides; on these the designs usually consist of broad and narrow bands disposed obliquely, and formed by various combinations of red and white; and often the sides and lips of cups are fluted. Several types of "Schnabelkanne" turned up, either very tall and slender on a high foot, or else short and squat: one of these has a curious moulded design, apparently representing three ears of barley, or bunches of grapes: another has the upper half divided vertically into metopes, which are ornamented alternately with the finger pattern, mentioned before, and with a zigzag device in two shades of red. This is the finest vase of this class yet found. Another very common shape is a tall thin jar with squat neck and lip pinched in between two handles, placed high up on the shoulder. Besides these shapes were found three "fruit dish" vases on tall pedestals such as occurred in a proto-Mycenaean ware at Phylakopí, and also "hole-mouth" vases with spout and two nearly vertical handles, a type already published and very common in this technique. On turning to the patterns used, we find they are comparatively few and simple: perhaps the commonest device of the painter was to cover the whole vase, or zones of it, with small white dots. A class of small squat "Schnabelkanne" has well-drawn naturalistic vegetable designs, such as are so common on proto-Mycenaean vases, but the artist chiefly took his patterns from the range of simple geometric schemes, such as triangles one inside the other, long zigzags running round the body of the vase, degenerate cable patterns, and strange systems of dots. The festoon seems to have been a favourite, but the spiral occurs comparatively rarely. Very few of these patterns were taken on by the Mycenaean potters, though a few re-appear in Geometric times.

No specimens were found which could be called degenerate Kamáres ware, though such probably exists in parts of the island less subjected to Mycenaean influence. On the other hand extremely few instances of

anything approaching the earlier stages of Mycenaean ware appeared here—a notable contrast to the products of Melos. Coarse rough specimens did of course occur at Knossos, but they seem only to be representatives of the common ware used in everyday life, such as was necessary to supplement the fine, fragile, polished ware. The only really definitely proto-Mycenaean specimens were a few fragments (one broken but complete vase was found in a tomb) formed of a fine grey-green clay, with dull surface of the same colour, on which a spiral design was carelessly painted in light brown; these vases had been wheel-made, but were of irregular shape, and closely resembled specimens of one of the proto-Mycenaean classes of Phylakopí; a few similar pieces occurred in a much thicker, coarser ware, but otherwise none of the earlier stages of Mycenaean pottery were represented. Possibly this grey-green ware was imported from elsewhere, perhaps Melos, in return for Kamáres ware, since there scarcely seems room for the development of another technique, side by side with the perfected Kamáres type. With the exception of these few fragments, nine-tenths of the finds consisted of pieces of the best Mycenaean ware, belonging to Furtwängler and Löschke's third class of *Firnissmalerei*. Unfortunately this seems to have suffered still more severely than its predecessors. The absence of anything later points to an abandonment of the site during the full bloom of the Mycenaean culture, and the second group of invaders, whether Hellenes from the mainland, or Cretan aborigines, who had regained the upper hand, treated the pottery even worse than the "Mycenaeans." Hence it now chiefly exists in the shape of small fragments, the number of whole vases being not above ten or twelve.

One of the first points to be noticed in these fragments is the existence of two or three types of vase, such as do not occur largely elsewhere, and which are probably varieties peculiar to the island, and largely influenced by the early Kamáres ware. The first type of vase, which is also one of the commonest in the Kamáres period, is a small cup with thin, straight sides, rising sharply from the flat base, and usually provided with a broad flat handle; this type is clearly based on a metallic prototype of the shape of the Vaphio gold cups, or of the cups carried by the Kefti. The second type is a flattish bowl, on which a zone is painted with narrow, parallel, oblique lines, or with horizontal, parallel, wavy lines, the remaining surface being covered with broad and narrow horizontal bands. In this class the paint seems to have been laid on the unbaked surface, since it runs from

one line into the next, giving a very effective appearance. The chief peculiarity, however, of both these classes is that the broad bands of varnish are almost invariably covered with one or more narrow lines of dull white paint, which is often laid on in very narrow grooves; occasionally these straight white lines are replaced by wavy lines. Now of these two types the cups seem to be represented elsewhere only by one or two specimens at Phylakopí, while the bowls are found nowhere outside Crete as yet; and hence we may be justified in claiming them as local varieties of Mycenaean ware, made in the island by potters strongly influenced by the older Kamáres ware, or perhaps by native potters, working out their old ideas in the new Mycenaean technique. The same abundant use of white paint is also found at Psychró, where in one case, on the black varnish of an otherwise purely Mycenaean fragment, was painted in white a very naturalistic flower or grass, exactly resembling the designs on the squat "Schnabelkanne" of the Kamáres period at Knossos. Again we find this frequent use of white paint on another shape of vase, which was transmitted from the Kamáres culture to its successor, viz. the tall jars with lip pinched in between two short handles high up on the shoulder, as before described. But this variety does not seem to be so purely local Cretan as the former two, since it occurs at least twice at Mycenae in the fourth and sixth shaft-graves, though it may be noticed that in the fourth grave was also found a piece of a vase with a zone of parallel oblique lines, such as occurs on the peculiarly Cretan bowls of our second class. The use of white paint also extends to a few other common Mycenaean shapes.

The place of manufacture of the majority of the Mycenaean fragments found at Knossos is a more doubtful question. From their shattered condition it has been impossible to recover any new shapes, but as contrasted with other finds of the same epoch from the Greek mainland and elsewhere, the Cretan fragments seem to have a very homogeneous character, which may be peculiar to the whole island, about nine-tenths of the patterns being either purely vegetable designs, or else degraded and stylized forms of the same. Very few are adopted from the Kamáres ware, and there are not many specimens of the later class of Mycenaean ware, which under incoming Geometric influence developed a system of vertical metope divisions, and similar ideas foreign to the true Mycenaean spirit. Here at Knossos the spiral is rare, in comparison with other

Mycenaean localities, while marine animals, such as the octopus and "murex," so common at Mycenae, are distinctly uncommon, though the latter, when it does appear, is represented as a real shell, and not as a meaningless form. Among the designs taken from the plant world, we find two main classes. In the first the chief element is a species of grass or grass-like plant, stalks of which are usually depicted vertically parallel to each other in a zone round the body of the vase. This type seems a direct descendant of one of the proto-Mycenaean classes of Phylakopí. The second and larger class is based on a sort of lily, which underwent a series of degradations very similar to those experienced by the lotus flower in Egypt. Usually the designs are more stylized, and less naturalistic than in the earlier class. These are the two main divisions of the patterns, though other plants frequently occur, such as the ivy, and sundry rather indefinite small plants. On one fragment we have what seems to be a lotus, judging from the fact that the flower has a central spike; if this be so, it will probably be unique in Mycenaean pottery. With this single exception, the Knossos fragments are extraordinarily free from any foreign influence, a fact which is all the more noticeable, when we consider the overpowering Egyptian influence on other parts of the finds. Seemingly Mycenaean potters had nothing to learn from Egypt, and developed in their own peculiar line. Among the designs are several, which disappear on the break up of the Mycenaean civilization in Greece, vanish for a while, and then reappear chiefly as "Füllornamente," or subsidiary decorations in orientalizing wares of early Ionia, having presumably lived on in the meanwhile in the sub-Mycenaean art of western Asia Minor to reappear later, strengthened by a fresh wave of Eastern influence.

One or two pieces may be called pseudo-Mycenaean, being imitations of the genuine ware in a reddish clay with very white opaque slip and dull red designs. Similar fragments occurred on the Acropolis at Athens. At the same time, though these may be imitations, yet the peculiar character of the genuinely Mycenaean fragments makes it probable that most of them were made in Crete itself, or perhaps in some other island not far distant; they certainly seem to come from quite different *ateliers* to the specimens found at Mycenae itself; and the many points of contact between Crete and Melos might be taken to show the existence of a local branch of Mycenaean art, embracing the southern Cyclades and Crete.

Along with this finer and more delicate ware a number of fragments

were turned up, representing a very coarse Mycenaean technique: they were chiefly pieces of large πίθοι and "Bügelkanne" with spiral, vegetable and octopod designs, freely drawn in poor, thin brown varnish on a reddish or buff-coloured surface. This is evidently the coarse household stuff, which existed side by side with the more delicate ware.

The bulk of this pottery came from the town site: very little was found on Kephála, and it would seem that the inhabitants of the palace had reached such a stage of luxury, that even the best Mycenaean vases were nothing accounted of in the days of Minos. Such pieces as did occur, were mostly fragments of large, rather coarse jars, of the same general type as the rest of the find.

Other objects in Mycenaean ware included a small well-moulded female bust, unfortunately broken, and a cow's head: not a single idol of the usual crescent-shaped Mycenaean type turned up.

The group of tombs, which supplied the Geometric vases found, occurred in a hill side about one mile north of Kephála, and consisted of irregularly shaped chambers with short, more or less horizontal δρόμοι leading to them. They were all, but one, certainly of Geometric date (v. *supra*, p. 82). The Geometric pottery was extremely poor and carelessly made, and closely resembled that found at Mílato and Kavúsi; the artistic and technical skill displayed is infinitely inferior to that of the old Kamáres or Mycenaean potters. In most cases a dull black or brown paint is applied on a poor reddish or yellowish wash, covering a coarse lumpy clay, and common Geometric shapes occurred such as kraters and amphorae. As to the designs, a few seem to be taken on from the two earlier classes of pottery, but the majority seem to be creations of local potters, and are chiefly remarkable for their grotesqueness. Two groups of these vases are shown in Figs. 25, 26. The most obvious connections, as is only natural, are with the pre-Milesian pottery of Rhodes from Kameiros. The same shapes, and the same device of covering the whole vase with dark paint, leaving only small panels for the patterns, occur in both areas, both of which likewise produce large jars with a degenerate S-shaped spiral on the shoulder. Another class represented largely in Crete consists of small vases of much better make, with globular bodies, short necks, and broad flat lips: this type commonly occurs about this date in great numbers in Syria, Palestine and Cyprus, in which island it reaches its highest development; it also appears in Rhodes, Crete and Argos, and

in a debased form in Sardinia: hence it would seem to be of Phoenician origin, being found chiefly in lands, which at this period are certainly within the Phoenician sphere of influence. Another class which occurred at Knossos, and also at Kavúsi, may be due to the same people: it consists of flattish bowls, painted in dull black, on which are drawn designs in dull white, running in concentric circles round the centre of the bowl, which is usually occupied by a rosette. The designs mostly consist of lines of dots and of the cable pattern, and it is possible that this class of vases may have been affected by the metal bowls of Phoenicia, which influenced so strongly the bowls and other metallic objects found in the Idaean cave. If we except these last two classes, which probably are not of native origin, we can say that the Geometric ware of Crete so far appears to be certainly the poorest found in any Greek lands, and to be of a peculiarly local character, as we might expect from a people who were always outside the current of ordinary Greek life and politics.

IV.

A LATIN INSCRIPTION.

By D. G. Hogarth.

I subjoin here a Latin inscription of some interest, copied at Knossos. It is rather coarsely cut on a stela unearthed no one knows where some years ago, and first seen by us in the garden adjoining the house of Said Bey Barakakis. The dimensions of the stone are 99 cm. × 38 cm. × 24 cm., and the lettering varies from 5 to 3 cm. in height. The stone is much worn on the right and towards the bottom.

////////CL///VDIV///	Nero] Cl[a]udiu[s
CAESARAVG	Caesar Aug.
GERMANICVS	Germanicus
AESCVLAPIOIV	Aesculapio ju-
GERAQVINQVE	gera quinque

DATAADIVOAV///		data a divo Au[g.
CONFIRMATA		confirmata
ADIVOCL/////I///		a divo Cl[aud]i[o
RESTITVIT///////		restituit [pro?
CINCNOS////////	10	C(olonia) J(ulia) N(obili) Cnos[o per
PLICINIVM///////		P. Licinium [Caeci-
N///MPROC		n[a]m? proc.

The name, Nero, has been intentionally erased in l.1., but that of Claudius, in l. 8, may have merely weathered away. The interpretation of l. 10 I owe to Mr. F. Haverfield, who directed my attention to the local coin legend, given in the Cretan volume of *British Museum Catalogues*, p. 26. I have restored *Caecinam* in ll. 11, 12, because out of a small choice of *cognomina*, used by the Licinii, this best fits the epigraphic indications; and also because Tacitus (*Hist.* ii. 53) mentions a P. Licinius Caecina as a senator in 69 A.D. "novus adhuc et nuper ascitus." That description would suit very well a man who had held the office of propraetor (with local style of proconsul) in the senatorial province of Crete and Cyrene about ten years previously, as a step in the senatorial ladder.

Knossos was already a Roman colony in the time of Strabo (x. 4, 9) and Mommsen (*Mon. Ancyr.* p. 120) states grounds for believing that its constitution as such dates back to the time of Julius. Dio (49, 14) records that Augustus, when he settled his veterans at Capua, bought land at Knossos for the Campanians, which they still possessed in Dio's own time *i.e.* the close of the second century. In all probability the grant to the local Temple of Aesculapius was made at the time that the Campanians were so settled. This reservation came, however, to be violated not once but twice, for the Temple had to appeal against encroachment to Claudius and to Nero. (See *C.I.L.* x. p. 368).

THE DICTAEAN CAVE.

By D. G. Hogarth.

Preliminary Report.

The large double cavern situated to south-west of, and about 500 feet higher than Psychro, avillage of the upland Lasithi plain in Crete, has long been known to contain early votive objects (Plate IX. 1). The discovery was made by peasants about 1883, who were in the habit of housing goats and pigeons there, and in 1886 the noise of it brought to the spot Professor F. Halbherr in company with Dr. J. Hazzidakis. Their mission was to recover as many objects as possible from the peasants' hands, but also in the event they dug over about two square metres of the embanked terrace before the cave in the hope of finding remains of an altar.[1] After their departure the peasants continued to burrow from time to time among the boulders in the upper cave, and to find bronzes, many of which were bought by Mr. A. J. Evans in 1894. In 1895 the latter, with Mr. J. L. Myres, visited the spot, and the same explorer, returning in 1896 and finding in Psychro a piece of an inscribed libation table, made a sinking into the deposit under the north wall of the upper grot, where the table had been found, and unearthed some objects.[2] In 1897 came Mons. J. Demargne, of the French School at Athens, and boring under the south-western wall, found a second piece of a libation table, uninscribed. These explorers were precluded from any thought of serious excavation, partly by the political conditions of the

[1] See Halbherr and Orsi in *Antichità dell' antro di Zeus Ideo*, p. 906-910 (*Museo di ant. class.* II. 3.) hereinafter referred to as HO.

[2] *Journal of Hellenic Studies*, xvii. p. 351 *sqq.*

island, partly by the encumbered state of the upper cave which was more than half filled with huge fallen blocks. But what they and the peasants had found was enough to show that the soil was rich in *ex voto* deposits and that the cave was a notable seat of cult.

The Lasithi *massif*, with its enclosed lacustrine plain, is the ancient Dicte, placed by Strabo 1000 stades east of Ida. On one spur of its north-western peak lie the ruins of Lyttos: on another, which runs out from the opposite flank, is the Psychro Cave. The mountain is peculiarly associated in legend with the Cretan Zeus and Minos. The earliest literary form of the Zeus-genesis myth which has come down to us, that stated by Hesiod (*Theog.* v. 477), represents Rhea as having carried her new-born babe to Lyttos,[1] and thence to a cave in Mount *Aigaion*. This must be a peculiar name for the pyramidal north-western peak of Dicte which overhangs Lyttos and hides all higher summits from view. Lucretius (ii. 633), Virgil (*Georg.* iv. 152), Dionysius of Halicarnassus (*Ant. Rom.* ii. 61), Agathocles of Babylon, cited by Athenaeus (ix. 4), and Apollodorus (i. 1) evidently knew a story according to which the whole childhood of Zeus was passed in a cave of Dicte. But Diodorus (v. 70) is confused by knowledge of two ἱεροὶ λόγοι, one of which claimed the honour for a cave on Ida: and accordingly he, or his authority, attempts to reconcile the discrepancy by representing that, while the first concealment of the babe took place on Dicte, the *Idaean* Curetes transferred him thereafter for education to Ida. Other authorities, however, (*e.g.*, Lucretius *l.c.*) regard these Curetes as Dictaean.

Dionysius (*l.c.*) further places in the Dictaean Cave the Moses-like Finding of the Law by Minos, who went *down* into the ἱερὸν ἄντρον and reappeared with the Law, saying it was from Zeus himself. This story suggests a deep and scarcely accessible cavern. Lastly Lucian locates in a cave of Dicte the union of Zeus with Europa from which Minos sprang (*Dial. Mar.* xv. 3). The Minos-Dictynna myth, though connected with the Dictaean mountain, does not concern itself with the cave.

As in Ida, therefore, so in Dicte there was a very holy grotto known in the classical age. The Idaean cavern has been shown to be that above the Nida plain, and little doubt remained that the Dictaean was the prolific Psychro Cavern. For no other large natural grot exists in the Lasithi *massif*, certainly none to be compared for size and beauty.

[1] Following MSS. against Schömann's correction Δικτην for Λυκτον in l. 482.

The Psychro Cave is double. Water flowing in from the east has penetrated in two directions right and left. The main flow to southward has excavated an abyss, which falls at first sheer and then slopes steeply for some 200 feet in all to an icy pool out of which rises a forest of stalactites. In this lower grot is very little earth other than what has been thrown by diggers out of the upper grot. A thin layer of mud and pebbles, crusted with lime, lies about and under the pool; but elsewhere the stalactitic floor is usually apparent.

The upper, or right-hand, grot is a much shallower pan, whose bottom slopes down evenly and gently from the line of water parting to northward for about 100 feet, and to westward for about 50. Its lowest point is in the extreme north-east corner. By the inner wall, under the surface *débris*, lies a thick sediment of yellow clay mixed in its upper layer with a little primitive *bucchero* pottery and many bones, but empty below of anything but water-worn stones. This has blocked certain funnel-shaped crevices, which descend into the heart of the hill under the north wall and probably communicate ultimately with the lower grot, whose axial direction brings it under the upper. The strata above this clay, where I began to dig, consisted of a black mould mixed with ashes, bones and pottery. In the low north-east corner this superficial deposit was as much as seven feet thick, but in the north-west about five feet on an average; and from that point it thinned, with the ascent of the rock, till to southward at the brink of the lower cave, it was reduced to two inches of dust resting on hard rock. A red vegetable mould lies under the boulders at the cave mouth, but the centre of the outer "Terrace" has from one to three feet of the black mould upon it, evidently brought out of the cave, for much of it has passed at some period through a sieve. The walls of the upper grot are as nature made them. The only traces of human shaping are on the rock of the eastern slope, which has been smoothed here and there to make descent easier, and at its foot has been cut back to make part of the wall of an enclosure. The roof is a natural vault and there are no stalactite pillars, very little incrustation, and no water beyond an occasional drip.

As far in as the limit, shown by a dotted line on the plan, a cumber of huge boulders, split from above, has lain for a long period. On the north side of the cave mouth the pile reaches to the roof, in which appears a long crack; and for fear of a farther fall, I had to leave a pillar of blocks

THE PSYCHRO CAVE

(The Top of the Plan faces due West magnetic).

[Face p. 96.

standing there to the end. Beyond the dotted line the surface used to be strewn with smaller blocks (Plate IX. 2), among which the peasants had searched to varying depths ; but only near the mouth of the lower cave, and under the north wall had the lowest stratum been reached. The surface was least encumbered in the north-eastern recess, which was walled off to make a cattle-fold.

Briefly the method of my search was this. I had a path blasted through the boulders at the cave mouth and down to the comparatively unencumbered strip of mould showing under the inner wall, and there I proceeded to clear a tract of the mould down to the underlying yellow clay, into which I then sunk a pit six feet to rock. From this beginning I worked steadily, clearing to the clay or rock, at first south-eastward to the brink of the lower grot, then north-westward along the wall, sinking pits at intervals through the clay ; and finally I swung the men eastwards, as the processes of blasting and smashing with hammers exposed the mould on the higher slope. All black earth was sifted by women on the Terrace outside the cave, and all sherds (which came out uniformly black) were preserved and washed. Out of seventy workpeople not more than five broke fresh ground with pick or knife. About twenty were employed incessantly till the last day of the dig in drilling the larger boulders to receive blasting charges and in smashing up the smaller ; about twenty-five (women) sifted and washed sherds, and the remainder carried earth and stones. Although it soon became evident that there was little or no productive deposit under the huge boulders of the cave mouth, nor for a considerable distance down the slope to west and north-west, I continued to have the rocks broken up in order to admit light into the cave, to open the road, and to discover if the rock floor had been levelled in any way. But after the first clearance under the western wall I economised time and money by rolling down the results of the blasts into the cleared space, and so gradually transferred the rocks from the mouth to the back of the cave, where they now are.

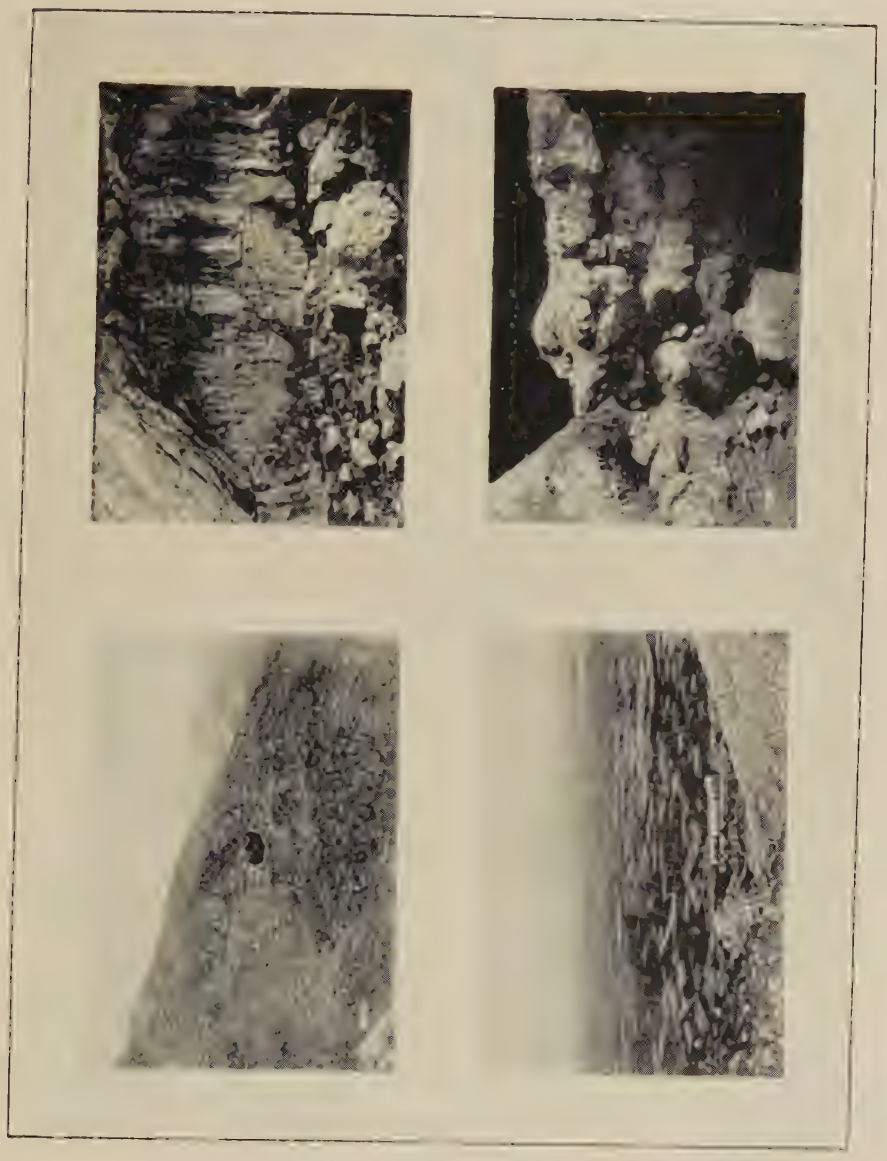
The deeper deposit which filled the north-western bay of the cave consisted, wherever it had not been disturbed, of successive layers of ash and carbonised matter mixed with and divided by strata of sherds and animal bones. These alternated to a height of as much as three feet above the bottom clay ; and were covered by a uniform black mould mixed with stones and containing a few fragments of terracotta and bronze,

more of iron, and a little pottery. What ware was in the surface stratum was of the later Geometric period, with very rare representatives of still later periods. Small fragments of two black figured vases were found; none of red figured; the remains of two Roman lamps and a silver Byzantine cross.

The lowest stratum above the clay yielded cups and bowls of Kamares fabric, and with these were found also most of the fragments of "tables of offerings," with the exception of those of trough form, which always occurred higher. Mixed with the Kamares ware, but more usually in the stratum above it, were found glazed sherds, painted in cloudy brown stripe on a creamy slip. Above this began the "Mycenaean" sherds with vegetable and marine designs. About a foot above the clay were found the first bronze things. Small wheelmade plain cups of the type familiar on all early Aegean sites, and found here by Mr. Evans in 1896[1] lying one within another, occurred freely in all layers but the lowest. It was, however, under the boulders to the south-east, where there was very little black deposit and no ash, that the most complete objects were found. The lower of these boulders, which rested actually on the bed rock, or penetrated deeply into the yellow clay, must have fallen before the cave became a place of human resort, and there can be no doubt that certain of the offerings were intentionally concealed by the faithful beneath them.

Squared blocks, not *in situ*, lying thickly just inside the cave mouth probably attest the former existence of an unmortared enclosure wall defining the eastern limit of the holy area; but the falls from above had shaken this wall to pieces. Two squared blocks under the western wall are apparently in their original position (*v.* Plan, Pl. VIII.); but, as there is no continuation, and no fall could have disturbed them, they perhaps represent an isolated structure, such as an altar. But the most altar-like building is that shown in the plan, standing free in the north-western bay. It was made of roughly squared stones, piled without even a mud binding, and resting on the clay. So loose was its composition that the impact of a large suspended boulder, which unfortunately fell on it when the earth to northward was being cut, completely ruined it. When first uncovered it was at highest three feet. Almost touching it on the south-west lay a table of offerings, inscribed with three symbols (*infra*, p. 114, Fig. 50), and about it lay thickest the fragments of other tables (in all about thirty), the small plain cups, the fragments of "fruit-stand" vases (v. *infra*, p. 102), and lamps and ashes. A

[1] *J.H.S. l.c.*



[*Face p.* 93

VIEWS OF DICTAEAN CAVE AND PLAIN OF LASITHI.

bit of stucco painted with black stripe on a blue ground, found lying close by this "altar," perhaps represents its outer coating. That fine stucco should have been laid over a very rough and ill built structure is not strange to anyone familiar with the Knossos Palace. Within a few inches occurred also bits of marble paving-slabs, one inch thick, the only ones found in the cave.

As the men swung round under the eastern part of the north wall, where Mr. Evans' sinking in 1896 had left us little to find, a thin Cyclopean wall emerged running roughly parallel to the side of the cave, and from this presently returned south-eastward a more massive wall of similar type, which abutted finally on the rising rock-slope (Plate IX. 4). From it again returned to north-east a few blocks fitted in to the rock and continued by the rock itself cut back to a face. These two artificial walls, combined with natural rock-walls on the other two sides, contained the innermost recess of the cave as a *Temenos*, which proved to have been roughly paved with squared blocks, laid on the clay. Its area, corresponding very nearly with the later cattle-fold, had not been disturbed in modern times. Immediately under its superficial mould, largely resultant from animal droppings, was a stratum of ashes 2 feet 3 inches thick, absent elsewhere probably because denuded away, and containing in its lower part geometric remains. From almost the surface came a proto-Corinthian *aryballos*. Under the white ashes lay a thin stratum of reddish stuff, like perished burnt brick. Under that was a thick stratum of black mould, from which came bronze weapons and implements. Then ashes again, but unproductive: then black earth containing much Mycenaean painted pottery: then more ashes and finally paving stones, the lowest levels being singularly unproductive. The total depth of this deposit was 7 feet. Some bronze knives and pins in a good state of preservation and the bronze idol, shown in Plate X., No. 4, were found in the interstices of the boulders, piled up against the cave mouth on the north side, together with two unbroken vases of the late geometric period—proof that the great fall had taken place before they found their way there. It should be particularly mentioned that, although the *Temenos* was richer in all the later kinds of pottery than any other part of the cave, no Kamares sherds occurred on its floor level; nor, although I sunk two large pits under the pavement for six feet down into the yellow clay, could I obtain there any primitive hand-burnished *bucchero*. The clay was almost empty even of bones.

To the north-east of the *Temenos* the rock, thickly encrusted with a lime deposit in whose lower levels pottery is embedded, rises steeply and is bare of earth: but "pockets" of black mould were found to occur at the cave mouth and on the "Terrace," which almost always yielded sporadic and accidental objects. I may say that, though I turned over all the earth on the Terrace, I saw no trace of an altar or any other structure.

By June 11th we had exhausted the Upper Grot and the Terrace, and seemed to be at the end of discoveries. I had always intended, however, to have the *talus* in the Lower Grot searched before leaving the place, and on the 12th put the men and women, now reduced to thirty, in all, with petroleum candles on to the steep slope below the precipice. Various bronze objects were quickly brought to light, and some bits of gold appeared in the sieves. Meanwhile a few men were sent to search the various patches of earth, carried down by water and deposited in hollows in the lowest parts of the cavern, and they found these singularly productive. Where a thin crust of stalactite had formed over the mould and pebbles, it always was worth while to break through. While engaged on this work one of the men observed a bronze knife blade in a vertical slit of a stalactite pillar beside him, and, searching, soon found more blades and pins. I immediately set others, especially women and boys, to examine the pillars systematically, and found the vertical crevices so productive that, leaving only a small gang to finish the upper earth, I concentrated all hands in the lowest depths. Some of the chinks contained as many as ten bronze objects apiece—blades, fibulae and an occasional votive double axe. These stood up edgeways in the slits and in many cases could not be extracted without smashing the stalactite, which had almost closed over them. How many more there may not be completely hidden in the pillars I cannot say, but I do not think we left an accessible niche unexamined. Nor did we leave any part of the pebbly mud at the water's edge unwashed. Thence we obtained over a dozen bronze statuettes, and half a dozen engraved gems, beside handfuls of common rings, pins, and blades, perhaps sucked by floods out of the stalactite niches. In hope of the reward, which I gave for the better objects, and in the excitement of so curious a search, which, in their earlier illicit digging, it had not occurred to them to attempt, the villagers, both men and women, worked with frantic energy, clinging singly to the pillars high above the subterranean lake, or grouping half a dozen flaring lights over a productive patch of mud at

the water's edge. It was a grotesque sight, without precedent in an archaeologist's experience. But beyond a certain point the niches proved empty, and the icy water too deep to be dredged, and by the evening of the 14th there was no more to be done; and after restoring the rude stairway down to the stalactites, I struck the tents, which had been standing for three weeks, and went down to Psychro. Four days later, I took all the bronze pieces, amounting to nearly 500, the objects in gold, hard stone, ivory, bone, and terracotta, a selection of the stone tables of offerings and of the pottery, and specimens of the skulls, horns, and bones found in the Upper Grot, to

FIG. 27. (1 : 3).

Candia. What I left under the care of the village officials included no less than 550 unbroken specimens of the common type of little wheel-made plain cup, all obviously new at the time they were deposited in the cave, and a great store of bones.

I subjoin a summary description of the different classes of offerings discovered in both grots. Fuller discussion of them is postponed till the results of a second season can be compared :—

A.—POTTERY.

Kamares painted ware was found only in the lowest productive stratum in the north-western bay of the Upper Grot. The sherds represent without exception vases of forms suited to hold food offerings. Most common proved small two-handled bowls with rim slightly turned outwards, and single handled cups. The handles of both have flat angular forms reminiscent of metal

technique, and knobs often still represent the rivet heads. Remains of some larger bowls (Fig. 27, No. 1) in this ware were also found, having ear-handles, and of the long-stemmed type of vessel (Nos. 2, 8), provisionally called "fruit-stand," of which the Phylakopi "Fishermen Vase" (*B.S.A.* iv. Pl. II.) is a broken stem. The greyish impure clay is often fined down very thin, and always entirely coated with a body-glaze, ranging from a bistrous black to a bright pink according to the firing. On this an ornament of simple geometric or equally simple stylized

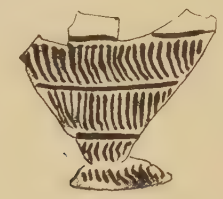


FIG. 28. (1 : 3).

FIG. 29. (1 : 3).

plant design is applied in white. The bases of the cups bear a white cross or star (No. 5), and their walls either sprays, not far removed from those incised on the primitive hand-burnished ware (Nos. 3, 4), or a line of dots above a line under the rim (No. 7). The bowls have usually spiral ornament, and a few examples display bands of moulding combined with painted decoration. But

FIG. 30. (1 : 2½).

the true "finger work" ornament, the most peculiar feature of Kamares sherds found at Knossos and on Ida, is absent at Psychro.

The Cretan Mycenaean fabric, to judge by the stratification both in this cave and at Knossos, begins with a highly glazed ware with creamy slip, most often painted in cloudy wavy lines of golden brown, on which white dots or bands are sometimes applied, evidently in reminiscence of the characteristic white spotted Kamares ware (Fig. 28). This use of applied white is particularly frequent on the cave sherds. It is employed *e.g.* to outline the leaves of a spray, as well as to divide

registers of decoration. Side by side with this, the more common and larger vessels, mostly craters, show no glaze, but painted ornament, either geometric or vegetable, applied on the plain greyish body clay (Fig. 29). The geometric and vegetable schemes predominate on the cave vases to the end of the period, marine motives only appearing rarely on the pale slip, which is characteristic of

FIG. 31. (1 : 3).

Furtwängler and Löschke's fourth style. Special attention may be drawn to certain exceptional motives (1) double axe in highly lustrous paint on creamy slip on the wall of a large crater (Fig. 30, cf. Fig. 40, 2), (2) parts of two cups, slip and paint as in F. and L. fourth style, decorated with highly stylized animal forms—sheep or goats, whose heads and tails end in tufts of vegetable appearance (Fig. 30).

FIG. 32. (1 : 3).

The vase forms show little peculiarity, familiar types being represented, until towards the close of the period, to which evidently belongs the splendid (and so far as I know unique) form represented above (Figs. 31, 32) whose ornament shows a premonition of the coming Geometric style.

The decoration is in lustreless red on a very pale slip. On the handle are traces of the paws of some crouching animal. The pieces of this vase were found under the largest boulder at the south end of the Upper Grot, resting on rock.

Remains were found of more than one vase of the *rhyton* type, some taking the form of oxen and of better style than that represented in Schliem. *Myc.* p. 144. The finest, of which only the head, one horn, and half the back survive, is in very fine clay covered with pale creamy slip on which is painted ornament in brown, suggesting tufts of hair (Fig. 33). Of another in coarser clay only the rump was found: of another in similar clay I obtained only the forelegs. A set of fragments found near the cave mouth came from a vase capped with a wild goat's head, unfortunately much mutilated, in soft clay with yellowish slip and detail painted in light brown. This has an especial interest in view of the fact that lids in the form of goats' heads characterise the Kefti tribute vases on the walls of the tomb of Rekhmara.

FIG. 33. (1 : 4).

Parts of large coarse *πίθοι* with moulded ornament of the Knossos type were frequent; but more singular are the fragments of large craters with band of embossed decoration under the rim. On two pieces from the rim of one crater, which is of finer fabric than most, appears a row of

FIG. 34. (1 : 4).

double axes (Fig. 34, No. 1), and what is apparently an altar heaped with fruit offering (No. 4). On another of earlier style are a simpler form of axe and the head of a wild goat (No. 2); on another *bucrania* (with eyes of the *schneeman* type) alternating with rosettes (No. 5). Sprays in high relief and what seem to be a rudely modelled hare and a bird also occur—the last on a very coarse sherd.

Almost all these embossed fragments were found in the Temenos. Mr. Evans inclines to date the earliest to the pre-Mycenaean period (*J. H.S.* xvii. p. 356, "fragment of a dark brown vase with a goat rudely modelled in high relief"); but I do not think any stratum in the Temenos is so early. These fragments, however, were all found in the lowest layers of the deposit.

Among undecorated vessels of the period attention should be called to hand lamps in fine red clay (Fig. 35, No. 2) of a type already known at Phylakopi in Melos and at Vaphio. The same shape appears in a steatite lamp from the cave. These examples from the cave were not blackened by use, and presented the appearance of being perfectly new. Evidently they came there as offerings to the god. Several specimens of clay scoops were also found (Fig. 35, No. 1) precisely similar in form to a bronze utensil from Vaphio in Athens.

Geometric Style.—The large red craters continue but with incised stamped ornamentation in which concentric circles play a large part. Bands of these alternate in one example with convention-

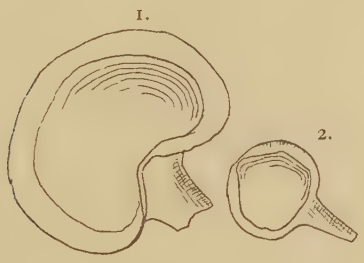


FIG. 35. (1 : 3).

FIG. 36. (1 : 3½).

alised lion masks, in another with double axes (Fig. 34, No. 3). A large amphora (left at Psychro) shows successive belts of herring-bone ornament, upright fret and looping.

Beside two small *stamni* (Fig. 36) and a larger oenochoe, found nearly intact in the upper ash stratum in the Temenos, many fragments of painted Geometric style were preserved, presenting in some cases so great a similarity to the poorer sorts of Kamares ware as to be easily mistaken unless looked at closely. Neither the decorative motives nor the forms represented present any feature of special interest. There is no Geometric fabric so frigid and lifeless as the Cretan.

Tiny fragments of two black figure vases were found in the surface stratum near the Altar, but no red figure ware occurred. A moulded horse head, antefix of a vase, is in an archaic style suitable to the sixth century. To the same century should belong two little painted proto-Corinthian *aryballi*, both from the surface of the Temenos. Of the ware of later centuries the only examples are half a dozen well used Roman lamps, all but one found in the Lower Grot, and probably at no time offerings, but brought by guides of casual visitors long after the custom of dedicating in the cave had passed out of vogue. Mr. Evans (*J.H.S. l.c.*) found similar remains of later styles.

B.—TERRACOTTAS.

Of the class of terracotta reliefs, usually only too abundant on Cretan sites, two fragments were all that were found, both on the Terrace. The one in soft pale material showing a male figure posed to left, naked except for a cap with lappets, in the style of the Praesos reliefs obtained by M. Demargne, is of no particular interest: the other, hard baked, showing part of the legs of a draped

figure shod with boots of peculiar form, whose "tabs" turn over as a mediaeval jester's, excites regret that it should be so incomplete.

The series of figurines begins with two which show the characteristic Kamares blackish body glaze, with applied white pigment. They are the earliest Cretan figurines known. One, nude and left unfinished on the back, is preserved down to the waist and is probably female: the eyes are indicated by applied dabs of clay, and the left arm (the right is broken) is folded under the breast. The other, of much finer technique, is a mere torso, which shows the left breast only, and is girt with a loin-cloth, divided on the buttocks. The back is well modelled. It is probably male: the line of the flank falls straight from armpit to below the hips, and the arms were almost certainly raised to the head (Fig. 37, No. 1).

Of the figures of Mycenaean age most interest attaches to two.

FIG. 37. (1 : 3).

(*a*) A fragment of a face, about half life-size, in fine yellowish clay, overlaid with a paler slip, on which details of eyelashes, eyelids and lips are painted in ochre. The type recalls forcibly the later island idol faces (Fig. 37, No. 3).

(*b*) A hand-polished male figure, preserved to below the breast, but with both arms absent, clothed in a toga-like robe crossing under the left arm and over the right, and leaving the left shoulder bare, gathered in by a girdle at the waist. All the features are very strongly marked, the ears, mouth, and nose being enormous and the eyeballs expressed by incised lines. A fillet encircles the head, on which no attempt is made to express hair (Fig. 37, No. 2).

Of the rest two nude figures, hands on breasts and hair coiled high on the head; two heads in Greek archaic style with full wigs falling behind the ears (Fig. 37, No. 4); and a little nude male torso of much later period but good work, need only be mentioned.

[*Face p.* 107.

TYPES OF FIGURINES IN BRONZE AND LEAD. (1 : 3.)

Of animal terracottas, a gaping griffin head, which has a counterpart in the National Museum at Athens, found in the Idaean Cave, and the forepart and one painted hoof of a porcine animal only are of interest (Fig. 38, Nos. 1, 2). In connection with the last named objects, may be recalled Agathocles' story (Athen. ix. 4.) that a sow suckled the divine babe in the Dictaean Cave, and drowned his whimperings with her grunting—thus filling parts usually assigned to a nanny-goat and to the Curetes. Bones of swine were found freely in the sacrificial deposits in the Upper Grot. Several objects like cotton reels, 40 mill. high in pale clay, were probably pawns of a game; and part of a round disc impressed with a sixteen-rayed star, 120 mill. diameter, seems to be a model votive shield.

FIG. 38. (1 : 4).

C.—BRONZE OBJECTS.

The votive objects in bronze, which form by far the largest proportion of the whole find in the cave, fall into two classes (1) *simulacra* of real objects, manufactured for the use of the gods or the dead, (2) real objects, made for human use.

The first class includes figurines of men and animals, miniature double axes and round shields, and certain models *e.g.* of a chariot. The second class is made up of weapons, and implements of daily use, such as knives, pins, needles, fibulae, tweezers, rings and spindle-hooks.

I. (*a*) *Figurines* (Plate X.):—

Of the human figurines, numbering nineteen in all (if one in lead, No. 3, be reckoned here with the bronze examples for convenience), all but three were extracted from the bottom mud in the Lower Grot. Two others were found on the Terrace, and only one came from the Upper Grot.

A small statuette (Nos. 1, 2), crowned with the plumes of Amen Ra (accidentally bent back), is of good early New Empire work, and may be held to have been dedicated in the cave about 900 B.C. by an anticipator of the classical identification of Zeus with the Egyptian "Ammon."

The rest of the figurines, all of very rude workmanship (with which Mr. Evans compares that of early Olympian and Italo-Hallstatt finds, cf. esp. *Olymp. Bronzes*, No. 261) are probably conventional *simulacra* of the dedicators themselves. Seven, which are fully draped, some in a close-fitting clinging garment, others in a bell skirt with girdle round the waist, are certainly female. The arms are folded on the breasts except in two examples, which raise the right hand to the head, probably in act of adoration. This attitude is observed in several of the most primitive Olympian bronzes (Nos. 241, 243–5) and is well known elsewhere (cf. S. Reinach in *Anthropologie*, 1895, p. 369, who denies, however, all significance to the attitude). An eighth figure, the sole one found in the Upper Grot (No. 4), girdled but apparently otherwise nude, is of a different type familiar among the marble island idols.

The remaining ten figures have in most cases the male sex organ represented, though they are not distinctly ithyphallic, and they seem all nude with two exceptions, one of which (No. 7) has the typical Mycenaean loin-cloth, hanging low and square behind. An example, bought in 1894 by Mr. Evans, has a very full loin-cloth, hanging low in front. In all but three cases the left hand is raised to the head, as in certain female examples described above. The leaden specimen is the largest, measuring 130 mill. to mid thigh. The smallest complete figure is 46 mill. high.

One male figure has the hair dressed in two tails on the back (No. 8). Mr. Evans had already bought one showing a similar hair fashion from the Psychro villagers. The figures found at Hissarlik (Perrot and Chip. vi. p. 755) may be compared, and also those represented on the Vaphio cups (cf. Evans *J.H.S. l.c.*).

The best modelled of these figurines is No. 9, on which the knee joints are indicated, but the head is a mere lump with a protruding beak. Some attempt to render the inward curves of the back is apparent in almost all cases, and the outline of the buttocks is shown through the drapery of the females. No one of my figurines is of as developed a type as the bearded male in H.O. or one of Mr. Evans' purchases.

The bronze animal figurines, found by me, are of better workmanship than the human examples, but Mr. Evans procured ruder specimens, more like the primitive Olympian. It is to be noted that they all come from the Upper Grot (as did several purchased by Mr. Evans), while the human figurines are almost all from the Lower; and that two out of the half-dozen are almost certainly to be connected with a model chariot—itself a more advanced bit of work than any but a very few objects found in the cave (Fig. 39). A whole series of later votive chariots and other miniature wheeled vehicles is known (cf. *e.g.* at Enkomi No. 1460, Olympia No. 253). A Cretan gem, in Mr. Evans' collection, shows two wild goats attached to a car, similar to the one here in question. In the accompanying figure the chariot is seen with animals provisionally re-attached to its pole. The ram, on the near side, has a broken wire projecting from its left shoulder: the ox, on the off side, has a hole in the right shoulder which this wire, if prolonged, would fit. Hence the inference that, though not found with the chariot, they were once associated with it and each other. The four-spoked wheels may be exactly paralleled from Mycenaean finds (v. Schliem. *Mycenae*, p. 74). The holes in the foot-plate show that it once supported some-

FIG. 39. (1 : 3).

thing, probably a frame (cf. *Olympia Bronzes* 253) and a figurine or figurines. Of the other unattached animals one ox has forefeet ending in spikes, showing that it once stood upon another bronze object, perhaps the handle of a vase. Both the larger oxen are of heavier, squarer style than that yoked to the chariot. A smaller bull and a ram are of poorer workmanship. All, however, probably survive from plundered and broken metal groups, the offerings of worshippers richer than the local peasants who dedicated the food offerings in plain cups and the human figurines.

(*b*) *Axes and Shields*:—

These are all *simulacra*, being either too small or of too thin a bronze to have served any useful purpose.

Remains of 18 undoubted double axes were recovered, all found in the Lower Grot, and in almost every case *in situ* in the stalactite niches. Two retained their shafts, and many bronze pins, found in the same region, had doubtless been attached to other axes. Two specimens

are of almost pure copper (Nos. 3, 5). The largest of all the axe heads, a perfect example 280 millimetres long (No. 2), found in a niche of a small lateral hall near the head of the subterranean pool, shows lines, drawn with a fine tool, crossing the blades obliquely. Similar oblique lines had already been observed by Mr. Evans on the axe heads represented on gems (cf. also Schliemann *Mycenae*, p. 253).

Only one specimen (No. 1) has the straight cutting edges of the Knossos stone marks. The rest show the outward curving edge which is probably a later improvement, seen on Mycenaean gems (*v.* S. Reinach in *Rev. Arch.* July–Aug. 1900, p. 7) in the Tiryns example (Schliem. *Tiryns*, p. 168), in early Olympian bronzes (Plate XXVI.), and on the stamped craters and painted vase from the Upper Grot (v. *supra*, Figs. 30, 34).

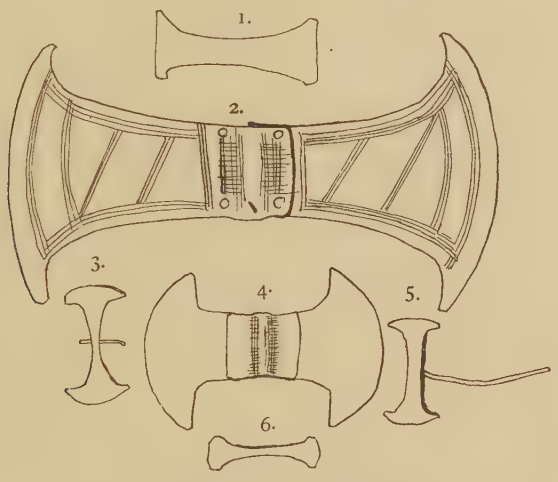


FIG. 40. (*Circa* 1 : 4).

The chief point of variance lies in the fashion of the socket through which the shaft passes. This is formed in the two copper examples, whose heads are more solid, by drilling the thickened middle (cf. H.O. Pl. XIII. 3) : in others (*e.g.* No. 2) by recurving the overlapping ends of the two plates which, riveted in the middle, make the axe head : in others, made of a single plate, by a small added plate riveted on to the centre with nails (No. 4), or held in position by four tongues bent over at the back : in one case by rolling the single plate back on itself. Two examples show no sign of a socket (*e.g.* No. 6) ; and, seeing that several of these heads, *e.g.* the largest, were found probably as originally dedicated, many of the axes would appear to have been unprovided with shafts.

H.O. publish a complete axe head from this cave (*l.c.*), and they state that a large number were found at Salakano, a village on the south of Lasithi. I do not know where these are now. Mr. Evans procured two examples in 1894.

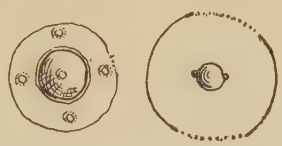


FIG. 41. (*Circa* 1 : 4).

Of miniature shields (if indeed these round objects are shields at all, and not parts of large pins or clasps) there were found parts of ten, all in the Upper Grot. Only one is at all complete, 15 mill. in diam. (Fig. 41), showing four buttons surrounded by pricked dots on the flattened rim. Another has a prominent central boss. All are circular and probably belong to the Geometric rather than the Mycenaean period, being of a type already familiar from the

Idaean Cave (H. O. pp. 711 ff.). Similar bucklers appear in Scandinavia (Montelius, *Les Temps Pre-hist. en Suède*, p. 92).

II.—Of the second class it is not possible to dogmatise that without exception all the objects are realities. It may be doubted if some of the very thin knife-blades could ever have been put to an ordinary use. But no objects, relegated to this class, are certainly *simulacra*.

Lance Heads and Darts.—Some 20 lance heads and 25 darts were found, mostly in the Upper Grot. The main varieties of form are given in Fig. 42.

Among these (top of the figure on the right) is the "quasi-triangular" form referred by Mr. Evans (*l.c.*) to the pre-Mycenaean period. The attachment by bronze pins at the base of some of these heads points also to an earlier date than can be claimed for those heads whose metal is beaten out at the base to form a socket.

Knives.—About 160 blades may be classed as knives, though certain types, but for their exceeding thinness, would come more fitly under the category of lance heads.

The principal forms are given in Fig. 43.

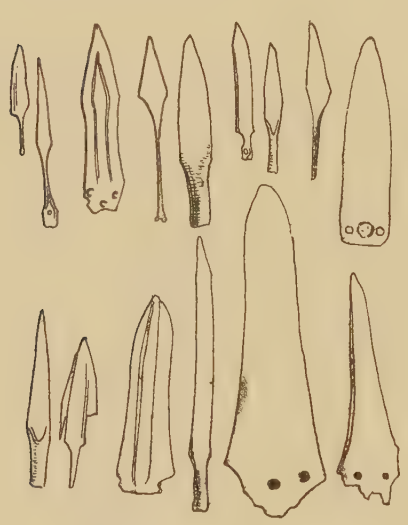


FIG. 42. (1 : 4).

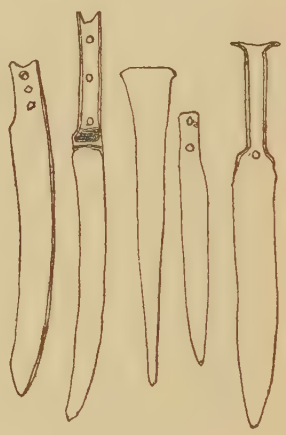


FIG. 43. (1 : 4½).

The great majority were found in the niches of the Lower Grot, blades of form 3 exclusively so. The latter are of very thin bronze and sometimes show rivet holes at the base, sometimes none. The finest specimens are of type 1, and in particular must be noted a knife found in the Upper Grot south of the Altar and about 1 foot above the clay, whose haft ends in a human head (Fig. 44).

The type of this head, which is of much finer workmanship than any figurine found in the cave, recalls somewhat the vase bearer in the Knossian fresco. No similar knife exists among Mycenaean objects, but a distant parallel may be found among Scandinavian (Montelius, *op. cit.* p. 117). These slightly curved blades are compared by Mr. Evans (*l.c.*) with several Mycenaean specimens elsewhere. The type may be seen in Schliemann's *Mycenae*, p. 75, No. 123, and it was found with pre-Mycenaean objects by M. Tsountas in Siphnos (*Eph. Arch.* 1899, Pl. 10). The termination of the hilt of Fig. 43, No. 5 recalls a Scandinavian form (Montelius, *op. cit.*, p. 95; cf. Tsountas, Μυκῆναι, Pl. 7).

Razors are represented by 5 blades shaped as the one below in Fig. 45, bottom right corner; These were all found in the niches. Certain Scandinavian "knives" represent slightly more ornate forms of the same type (Montelius, *op. cit.* pp. 116, 133) and are doubtless really razors.

Tweezers, probably for depilatory purposes, were found also in the niches. Five pairs were found unbroken, and nearly fifty broken halves.

Fibulae were very rare. Only three specimens were found in the Lower Grot. One is of the simple early bow-form without catch-plate: a second has the wire beaten out into a flat plate (cf. Brit. Mus. *Excav. in Cyprus: Enkomi*, Fig. 27, H.O. Pl. xiii. 6, and many specimens in C. Truhelka's publication of Bosnian finds—*Wiss. Mittheil. aus Bosnien*, 1, pp. 83 ff.): and the third, on whose broadened back a pattern of five-pointed stars is engraved in *pointillé* (cf. Truhelka, *l.c.* p. 92), has the catch-plate doubled over. The two last specimens are of types contemporaneous with the Dipylon period in Greece (*v.* Evans, *l. c.* p. 356).

Twelve tapering blades, with their narrow end bent over in a hook, are precisely similar to the object figured in *Mitth. aus Bosnien* iii. Fig. 501, and called by Radimsky a *schliesshaken* or clasp-hook, probably for fastening garments.

Needles, with eye either bored or formed by twisting the head back on itself, were found to the number of over fifty and up to 135 mill. in length. Some thirty eyeless pins were perhaps axe-shafts.

Hair-pins totalled about fifty and have various types of head as shown below (Fig. 45).

Rings are mostly of twisted wire, rudely bent back on itself to lock the circle. Out of 57 in all, only a few were more solid hoops of flattened wire, and two had bezels, one showing traces of perished inlay of paste or glass. A thin gold hoop, and a hoop in debased silver may be mentioned also here.

Miscellanea (Fig. 46).—Five sockets ending in hooks have perhaps (as Dr. J. Hazzidakis suggested to me) terminated as many distaffs. The modern Cretan woman secures her raw wool on just such a hook (Fig. 46). A spray (cf. *Olympia Bronzes*, No. 30), an object like a vase in silhouette, a fragment of a wing, a fine chain and a little toy cauldron with rings for handles are broken parts of plundered offerings, as are also probably two objects shaped like the foot-plate of the model chariot described above. A shuttle, two ear scoops (of copper, cf. *Olympia Bronzes*, No. 1110), two punches, two small chisel-like implements with sockets to fit shafts, a little suspensory charm

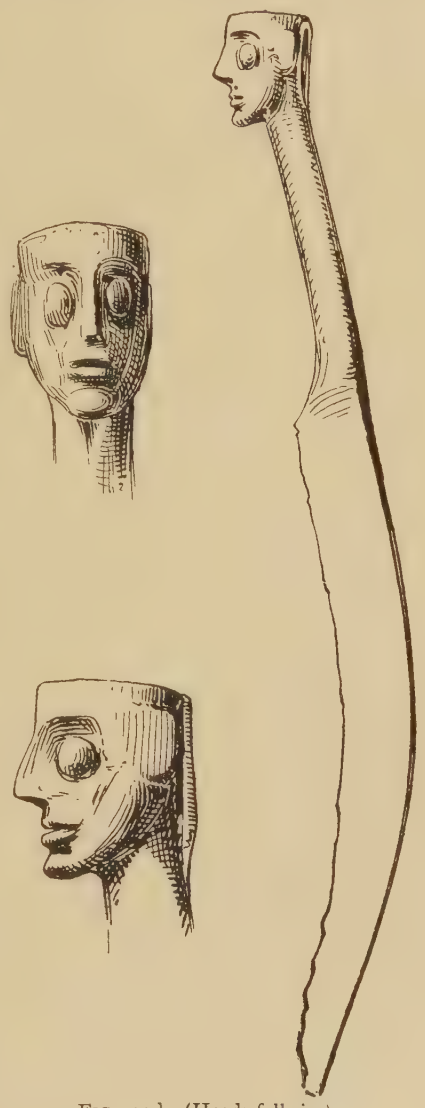


FIG. 44.[1] (Heads full size).

[1] Drawn by E. Gilliéron.

in the shape of a human foot, and a curious broken object with three recurving limbs starting from a round head have to be added. The list closes with two hasps, probably once fixed to perished caskets. The one shows a rampant lion with one paw on the head of a prostrate ox; the other a conventionalised cuttle-fish. Though at first sight the style and form appear almost Byzantine, these hasps are undoubtedly early, and probably belong to the Geometric period.

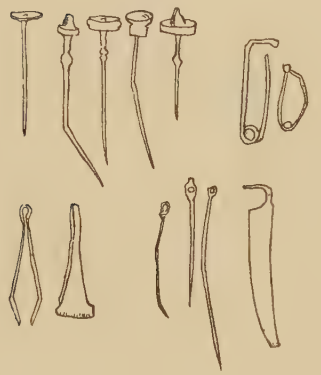


FIG. 45. (1 : 4).

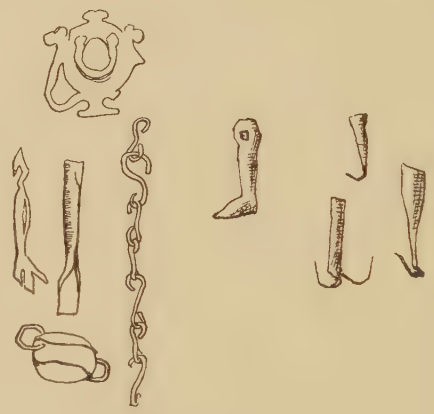


FIG. 46. (1 : 2½).

D.—IRON OBJECTS.

The iron objects are so much corroded that a mere list will suffice, special attention being called to the sword in Fig. 47, which without the point measures 530 mill. in length. The hilt has been inlaid with some composition or with ivory, and is of an early "Dipylon" form. Indeed the form appears earlier in bronze (cf. Tsountas in *Eph. Arch.* 1897, p. 108, *Enkomi*, No. 963 and Schliemann, *Mycenae*, p. 144). Besides this I found four axe heads, eight lance heads or knives, two bracelets, a ring, the hasp of a casket, several large nails, and some thirty miscellaneous fragments whose nature is unrecognisable. These were all from the uppermost strata of the Upper Grot. No iron was found in the Lower Grot.

E.—GOLD was represented only by the hoop-ring mentioned above, by two pear-shaped leaflets, by a button detached from the hilt of a knife, and by two fragments of a small lion mask, probably also a hilt ornament.

F.—GEMS were washed out of the bottom mud in the Lower Grot to the number of half-a-dozen.

(*a*) Circular. Bull in flight to left attacked by two lions or dogs above and below. Two arrow-like symbols in the field.

(*b*) Circular. Two wild goats with heads reversed supporting a column.

(*c*) Circular. Wild goat with head reversed.

(*d*) Circular. Wild goat with head turned under belly.

(*e*) Half an oblong. Forepart of a bull in agony. Probably a lion attacks from behind on the last half of the gem.

(*f*) Circular. Geometric "labyrinth" pattern.

G.—IVORY AND BONE objects were rare. A dozen articles of utility were found, including ear-scoop, shuttle, needles, prickers, hairpins (Fig. 48). Three volute-like objects figured below (Fig. 49), pierced with holes, and in two cases having a little oxidised iron adhering to the back, are closely paralleled by Bosnian fibula-plates (Truhelka *l.c.* p. 82) and seem to be derived from double spiral bronze forms such as have been found in Bosnia (*Mitth.* etc. iii. Figs. 307, 482).

A fragment of a figurine in ivory only 24 mill. high was also found. The legs are broken at mid thigh and the head is gone. The hands are on the breasts. A waistband is clearly indicated, and the figure is probably intended to be closely draped.

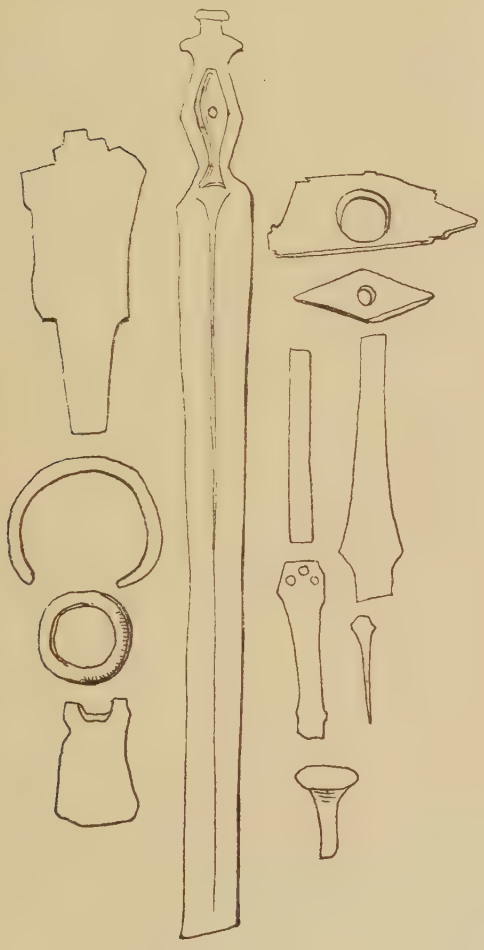


FIG. 47. (1 : 4½).

FIG. 48. (1 : 4).

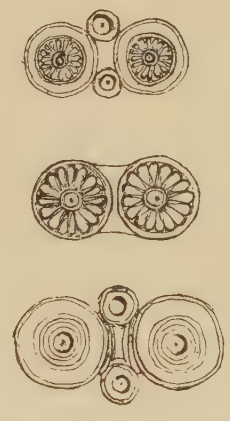


FIG. 49. (1 : 2).

H.—BEADS were seldom found even in the sieves. In hard stones a fluted amethyst, a haematite, and a carnelian bead were sifted out. In steatite a gable-shaped seal-stone and a crescent bead occurred, and in glass several much-decayed balls, which might be of almost any period. In clay a few of the hard gray beads with stamped Geometric ornament, familiar in Geometric tombs at Knossos and elsewhere, were recovered.

I.—STONE is the material also of a few obsidian flakes, of a black steatite vase 62 mill. high, with no handle or ornament beyond two lines round the rim, and of about 30 fragments of "tables of offering," *i.e.* small altar-like objects hollowed for the reception of food or liquid and supplied with round or tetragonal bases as though intended to be placed on pillar pedestals. The principal forms are given in the appended Plate from sketches made by Mr. D. T. Fyfe. All were found in the lower strata and mostly about the Altar in the Upper Grot, excepting only the form 6, whose representatives occurred in the Geometric stratum.

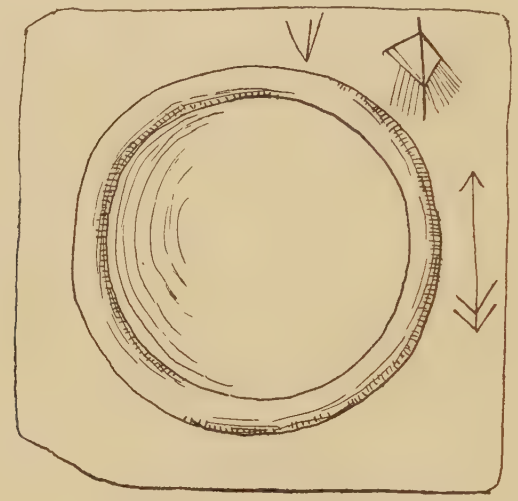


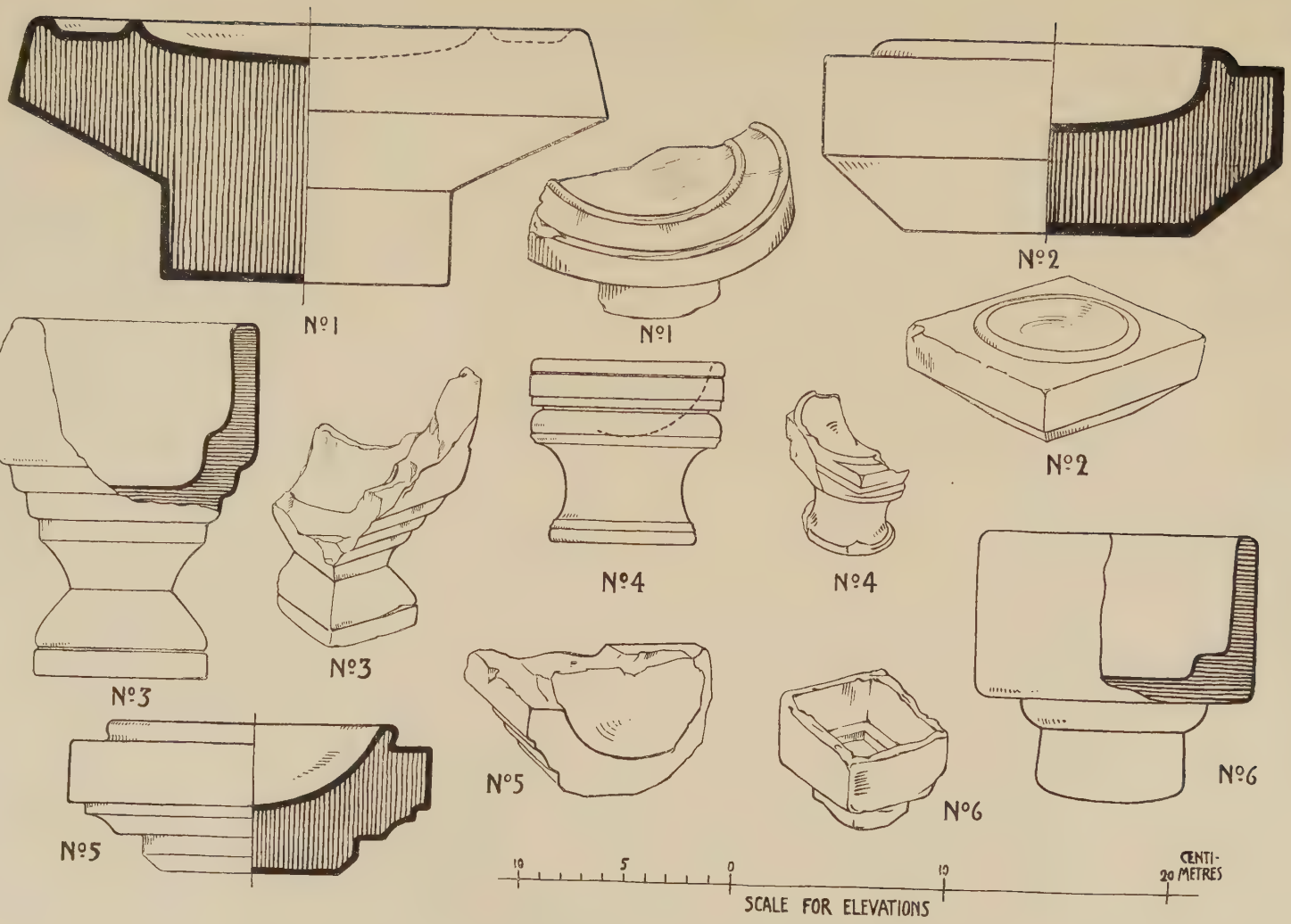
FIG. 50. (1 : $3\frac{1}{2}$).

The material is either steatite (in the earlier examples), or a coarse chalky limestone (in the later). Three bore (like the example found by the villagers and bought by Mr. Evans in 1896) symbols, apparently derived from the Cretan conventionalized hieroglyphic script. The specimen above (in steatite) bears three symbols (Fig. 50).

The two other inscribed tables are of the latest form. One, much broken, shows the end of a spray-like symbol. The other had a symbol on each of three faces, but all are much broken away.

About the pre-eminently sacred character of this Cave there can remain no shadow of doubt, and the *simulacra* of axes, fashioned in bronze and moulded or painted on vases, clearly indicate Zeus of the *labrys* or Labyrinth as the deity there honoured. Nor in view of the number and variety of the offerings and the remarkable natural character of the lower grot is there any question that it was venerated as the scene of the Zeus-genesis legend, so far as that was associated with Lyttos, and of Minos' finding of the Law.

The offerings also show conclusively that, as a shrine, this cave was frequented in the earlier periods of ancient Cretan civilisation, not the later.



TYPES OF "TABLES OF OFFERING."

[*Face p.* 114.

The latest Psychro bronzes can be compared only with the earliest found at Olympia or in the Argive Heraeum. There is hardly a trace of that orientalising proto-Hellenic style, which characterises the chief offerings in the Idaean Cave. With very rare and sporadic exceptions, the Dictaean antiquities do not come down lower than the Geometric period, *i.e.*, probably the opening of the eighth century B.C. It is not improbable, therefore, that the Idaean Cave supplanted the Dictaean, and Diodorus (*l.c.*) reflects the confusion caused by this change in the myth. Possibly a Knossian version superseded gradually a Lyttian, whose antiquity, however, is attested not only by its being the only story known to Hesiod, but by the epithet *Dictaea*, borne by Rhea (Arat. *Phaen.* 38), and the location in Dicte of the first city founded by Zeus (Diod. *l.c.*).

The vogue of the Psychro Cave can be traced by the remains back from the Geometric Period through all the "Mycenaean" Age to the latest pre-Mycenaean epoch, but not farther. The earliest pottery, found in a votive deposit, is the small amount of Kamares ware from the lowest stratum about the altar in the north-western bay of the Upper Grot. Primitive hand-burnished *bucchero* of the Neolithic epoch occurs only in natural water-laid deposit. What significance to attach to this negative evidence we are hardly in a position to judge. But, so far as this cave goes, a natural explanation is possible. It seems to have been a swallow hole in primitive times,[1] and it may not have been dry in any part till the Kamares period. The north-western bay of the Upper Grot, where Kamares sherds are found, is higher than the north-eastern recess, where those are not found. In the Lower Grot no such sherds have been detected, and those offerings, of which we can be sure that they were placed there originally, viz., the bronzes from the stalactite niches, seem to belong to the later and decaying period of the cave's sacred history. In that grot were found the statuettes, the axes and blades, which have closest relation to the Olympian, and none of the finer bronzes or other objects, unearthed by me or my predecessors, which belong to the acme of Mycenaean culture. For the explanation of this fact again, we must look to the water which probably rendered the lower abyss inaccessible long after part of the Upper Grot had dried, and

[1] This inference depends of course on the cave being lower than the lowest point of the mountain fence about the Lasithi plain, viz. the nick over which runs the road to Lyttos. The levels have not been taken, but, estimated by the eye, the level of the cave seems certainly lower.

become a repository of *ex voto* objects. Ere the early Geometric period, however (which is the latest to which the *tholoi* near Pláta, elevated very little above the plain, can be referred), the function of the cave as a swallow hole had ceased, and the present Lasithi plain must have been exposed to view.

THE INFLUENCE OF THE AEGEAN CIVILISATION ON SOUTH PALESTINE.[1]

By F. B. Welch.

The influence of the Aegean civilisation on South Palestine can hardly be said to be appreciably felt before the latter half of the Bronze Age. At this period the Mycenaean civilisation, though already decadent, was still flourishing very vigorously in the East Mediterranean, especially in places like Rhodes and Cyprus, the latter of which chiefly concerns us here. In the case of Cyprus this is natural, since, owing to its geographical position, the island served as an intermediary between East and West, and was peopled, partly at least, by representatives of the Mycenaean civilisation—though, of course, this says nothing as to the *racial* affinities of the area in question—and here seemingly this civilisation lasted on later than in the actual Aegean area. At a later period, in the beginning of the Iron Age, when the current was reversed, and the decadent Mycenaean art gave way to the young Phoenician civilisation, and when there was little direct communication between the Levant and the Aegean, Cyprus shared with South Palestine in a practically identical culture, largely of local origin,

[1] Reprinted by permission from the Quarterly Statement of the Palestine Exploration Fund, October 1900. The following references are used:—

Q.S. = Quarterly Statement, Palestine Exploration Fund.
M.M.C. = Bliss: "Mound of Many Cities."
C.M.C. = Myres and O. Richter: "Cyprus Museum Catalogue" (Oxford, 1899).
P. and C. = Perrot and Chipiez: "Histoire de l'Art," vols. i. to vii.
F. and L. = Furtwängler and Löschke: "Mykenische Vasen" (Berlin, 1886).
B.S.A. = "Annual of the British School at Athens."
I.K.G. = Petrie: "Illahun, Kahun, Gurob" (Egypt Exploration Fund).
K.G.H. = Petrie: "Kahun, Gurob, and Hawara" (Egypt Exploration Fund).

which developed more vigorously and freely in Cyprus, probably owing to its early Mycenaean tutelage.

To begin with the earliest Palestinian civilisation yet known, that of the so-called "Amorite" period, dated by the Tell el-Hesy finds to a date earlier than B.C. 1500—we find in Palestine a very peculiar type of pottery, characterised chiefly by the large use made of polishing and burnishing, especially in the case of red ware. The style is in many ways similar to that of the pre-dynastic "New Race" of Egypt, and to Libyan pottery found in Egypt; and during this same period in Cyprus we find a large class of vases, the shapes of which, based on gourd-vessels, are no doubt usually different from the Palestinian, but whose characteristic high polish, found in its perfection in the earliest specimens, and gradually degenerating, seems to have been introduced from abroad. Exactly similar specimens have not yet turned up in Palestine, but at Tell el-Yehudieh was found a fragment of a gourd-shaped jar in a sort of debased red ware; and no other area can be put forward as a possible source of the technique, except the south-east corner of the Levant.

During this same early period Cyprus was the centre and source of the copper trade, with only the Sinaitic peninsula as a rival; and, judging from the celts of the earliest city of Tell el-Hesy, of the primitive unflanged type, springing from a neolithic prototype, Palestine fell partly within the Cypriote sphere of influence. Similar celts occur in Cyprus and Hissarlik. (From Beyrout comes a dagger with bent tang of the common leaf-shaped type of the later Cypriote Bronze Age.)

After the early red ware certain classes of pottery begin to appear in Cyprus, and become very common in the late Bronze Age, when they are found along with specimens of Mycenaean ware, though beginning in pre-Mycenaean times. Specimens of these classes likewise appear commonly in Palestine. Such are first the semi-circular "milk-bowls" with the "wish-bone" handle (C.M.C., Bronze Age Pottery, II, 4, Plate III., 301, 303). In Cyprus these do not appear as late as the Greco-Phoenician period, but their earliest limits go back into the third millenium B.C. (cf. their discovery at Thera, F. and L., No. 80, and at Athens, Hissarlik, Sakkara, and Tell el-Amarna). In Palestine they date to about B.C. 1400; and seem to have been locally imitated, few of the Palestinian specimens being of the high Cypriote standard, while the peculiar handle is found in a degenerate form in coarse red Jewish ware (cf. Petrie's "Tell el-Hesy," No. 221,

where it is called a "penholder"; another specimen came from Tell el-Yehudieh).

So, too, the large and small black metallic-looking jars, both of the plain and white-painted types (cf. C.M.C., Bronze Age Pottery I., 3, Plate II., 252 *seq.*, 271, 277), occur in Palestine at the same date, while in Egypt they were found in the Maket Tomb at Kahun (B.C. 1450), and at Illahun in degenerate forms as late as the twenty-first to the twenty-fifth dynasties (cf. I.K.G., xiii., 31; xxvii., 14–17, 19–21; K.G.H. xxiv., 14, 15). A little vase of this ware in the form of a bull comes from the surface of Blanche Garde at Tell es-Safi; the type is common in Cyprus (cf. P. and C., iii., No. 502).

The third type of vase, common to both areas, is of flaky grey clay (C.M.C., Bronze Age Pottery I., 5), and is common in Cyprus in pre-Mycenaean and Mycenaean times. The common Cypriote type, a small jug, with narrow neck, swollen rim, and a button-like foot, has not yet been found in Palestine (a similar shape, but in coarse red burnished ware, turned up in the Amorite level of Tell el-Yehudieh); but the specimens in M.M.C., iii., 89–90, are of the same ware, though not incised, as the Cypriote specimens usually are, while in the British Museum is an incised specimen from Bethlehem. In Egypt the type has only occurred so far on twelfth to thirteenth dynasty sites (chiefly Kahun and Khataneh) of foreign origin; probably the source of origin is in South Palestine.

All the above three classes occur in Cyprus as late as Mycenaean times, *i.e.* as Mycenaean vases of Furtwängler's third variety of "Firnissmalerei," which in Greece itself would date from the fifteenth to the end of the twelfth centuries, but in Cyprus and the Levant probably descends later.

When in South Palestine we turn to actual Mycenaean imports, we find they occur usually in the form of small fragments, chiefly at Tell es-Safi. This was certainly a Philistine stronghold, a fact which is suggestive in view of the probable western or north-western origin of the Philistines. The pieces found are all of the third variety (*vide supra*), with buff or light yellow surface, and designs in a glaze, varying from red-brown to black. The shapes, as far as can be made out, are chiefly large jars, with high solid foot, ornamented with horizontal bands, shallow bowls, painted inside and out, such as are common in Cyprus, and may be of Cypriote manufacture, the top of a "bügelkanne" of the small, flat early type, with horizontal bands, and also pieces of a pyxis. The patterns are chiefly plain broad or narrow

horizontal bands, the scale pattern, and wavy lines single or in parallels. Naturally such pottery, so immensely superior to the wretched local ware, provoked imitation, as elsewhere. Several fragments of such local copies occurred, in which the colour used was hardly a glaze at all, but merely dull paint; while from Tell es-Safi came the "bügel" of a large pseud-amphora, in unpolished poor buff ware, with traces of a tree-like stylised design, painted in a dull dark brown. Exactly similar imitations occur very commonly in Cyprus and elsewhere in the transitional and early Iron Age.

The influence of Mycenaean vases is further seen in certain shapes, *e.g.*, the στάμνος of M.M.C., No. 179, while M.M.C., No. 183, is a common sub-Mycenaean shape in Greece and the Levant. Further, a whole class of small vases in South Palestine show the same influence; they are small cups on a very slight ring-base, with two little handles, fixed on at about half a right angle to the sides of the vase; the clay is reddish-yellow, and the surface is either left rough or in two cases covered with a greeny whitewash, on which designs are very carelessly painted in dull black or brown, consisting usually of horizontal bands, while on the handles are spots or small cross lines. Two have a design, which occurs elsewhere in South Palestine (cf. the sub-Mycenaean "bügelkanne," *supra*), consisting of two divergent spirals with the intermediate space filled in with parallel angular lines, the origin of which can be clearly seen in such Mycenaean vases as F. and L., Nos. 378–9, 381–2. Similar vases are common in the early Iron Age of Cyprus.

So, too, the "pilgrim-bottle" shape, which in Egypt goes back to at least the eighteenth to the nineteenth dynasties, and is not of Mycenaean origin, occurs at the same period in Greece, the Levant, and Palestine. Other vases common to Cyprus and South Palestine are figured together in M.M.C., Fig. 87. Of these the small juglets in greenish clay, trimmed below to a point with a knife, are common in Cyprus with Mycenaean ware, and the exact counterpart of M.M.C., iv. 175, with painted designs, occurs in the Mycenaean find at Enkomi, Cyprus. The pointed base is common to a large number of vases of a sub-Mycenaean date in South Palestine, where it gradually changes to the flat or rounded base of Jewish times. In the same group of vases the "cockle-shell" lamp of the early footless type, as well as the "cup-and-saucer" vases (cf. C.M.C., iv. 963), are both common in Cyprus, but only at a much later date, *circa* ninth to

seventh centuries, being never found with the pointed juglets; but in South Palestine the lamp certainly occurs as early as B.C. 1400, and in Egypt at an eighteenth dynasty date, which fact, combined with its later series of developments in Palestine, may point to the latter area as the source of origin.

Mycenaean influence may also be traced in the forms of the vases (*Quarterly Statement*, January, 1900, Plate II. 2–6).

If we pass to the period following the fall of the Mycenaean civilisation, when the Phoenicians were the dominant power in the East Mediterranean, the points of contact with Greece itself are very few, since there was apparently very little direct communication; but there are so many points of resemblance now between Cyprus and Palestine, that we must infer that both shared in a similar civilisation, which had, of course, local sub-varieties, and which was largely due to Phoenician influence working on local material. We have seen above that there is a class of small cups common to both lands. We now turn to a second and larger class of later date. The characteristic shapes (C.M.C., iv. 990, 994, 1005, &c.) are small egg-shaped vases, with or without a small ring-foot: they show a small thin cylindrical neck with thick flat lip projecting horizontally, and midway up the neck a sort of ridge running round it horizontally, to which the handle or handles join; or else the neck expands into a disproportionately wide funnel-shaped orifice (cf. C.M.C., iv. 980). The first shape passed largely into the Jewish ware (cf. M.M.C., 232, 239), and the second shape also occurs later. The surface is highly polished to a reddish or buff colour, on which paint of a dull black, and often also of a dull red-brown, is applied; often the black is laid on before the polishing, and the brown, if added, is added later, giving the black a shining glaze-like look. The designs consist usually of rows of broad and narrow horizontal lines, often with a zone on the shoulder of sets of small concentric circles. In Cyprus, however, the range of form and design is far wider than in Palestine, and the commonest type is a dark-red ware, dating to the eighth to the sixth centuries (C.M.C., Greco-Phoenician Pottery II. 3), which seems to be rare in Palestine (a small cow's head of a brilliant dark-red with a lattice design on the forehead in dull opaque black, is probably of the same technique). One small vase from Tell el-Yehudieh slightly approaches it, and it seems to be a Cypriote local variety. In Palestine the commonest colour is a light yellow or buff, and this technique is applied to a variety of objects, *e.g.*, a

large cylindrical object, probably the pedestal of a lamp, ribbed horizontally on the lower part, where the body colour is a highly polished buff, and the ridges are in sienna and light brown alternately, the latter applied before polishing.

This light buff variety, though common in Palestine, never approaches the high pitch of excellence shown in Cypriote specimens; usually the polishing is carelessly done, leaving very clear traces of the instrument used, and showing dull unpolished spaces between polished lines. A large strainer-spout from Tell es-Safi in buff ware, with black and white designs, has inside the spout a system of transverse lines, alternately polished and rough. This, however, very likely is due to a reminiscence of the old "Amorite" pattern-burnishing, which may in fact have largely aided the extension of this later technique; many of the later Amorite jars are polished all over the surface. Besides being common in Palestine and Cyprus, the class occurs in Sardinia in a degenerate form (British Museum A, 1680–7); also in geometric tombs in Rhodes and Crete, and hence is very probably connected with the expansion of Phoenician influence.

Another point of similarity between South Palestine and the Cypriote Iron Age is the presence of numbers of large coarse jars, with the peculiar pinched lip characteristic of this period, which appears in the Phaleric ware of Attica (cf. C.M.C., iv, 1034–86); and, further, a vase from Tell el-Hesy with broken neck has, on a polished red-brown surface, a design in dull, dark red-brown of sets of parallel curved lines, crossing and recrossing each other at various angles. This pattern occurs commonly, but on a different class of vase, in a Cypriote transitional form (C.M.C., iii, 336, 307).

When we turn to the class of native *painted* ware, as distinct from the earlier Mycenaean imports, we find it to be of rather a unique type, certainly of local origin. The pieces found are chiefly bits of large bowls with thick nearly vertical sides. There are two main classes—a finer very homogeneous class in fine grey clay, burning red, on which a dull white wash is applied; on this designs are drawn in dull black, and a dull cherry-red is used for subsidiary purposes. As a rule, the surface to be painted is divided up into metope-like sections by sets of vertical lines, often varied by wavy lines and zigzags; whilst inside the metopes so formed is drawn the main design, consisting usually of a spiral in the centre of which is a cross with the arms filled in with red, or some design into which the spiral

enters, or the degenerate tree-ornament mentioned above, or most commonly of all, a very peculiar bird with one wing raised: of this type the exact copy occurs nowhere else, though the attitude is common to birds on certain geometric vases, *e.g.*, of Cyprus. The metope-like division of spaces is a characteristic of all geometric ware, which also employs the wavy line between two verticals; the spiral is, of course, the commonest ornament of Mycenaean pottery, though coming originally from Egypt it can quite well have reached Palestine directly, though this is doubtful, as it does not occur commonly on the earlier Palestinian ware. Similarly the device of wavy lines dropping from a row of semi-circles, and the sets of concentric semi-circles and semi-ellipses are common in later Mycenaean art, while the peculiar cross is found in several varieties of Greek geometric ware (*e.g.*, that of Thera, Crete, and Attica). And the whole technique is practically identical with that of many vases of the Greco-Phoenician epoch in Cyprus.

The second class is of much coarser make, with white or reddish-white wash, and very carelessly drawn designs in light reds and browns. The figures are not arranged symmetrically, or in metopes, but disposed simply as the artist pleased. A very common figure is an ibex or goat—usually the outline is drawn first, and then filled in in lighter paint; in one case two goats are by a tree, one standing up on its hind legs and feeding off the branches (cf. F. and L., 412–3). Other designs are of simple linear origin. As opposed to the first class, this group seems to be of more distinctly local inspiration, *i.e.*, due to the native potters, uninfluenced by foreign imports, while the first class is more affected by external influence. Some of this native class goes back to a date earlier than any Cypriote painted ware yet found. On the edge of an "Amorite" bowl with the early finger-mouldings, lines are painted on a coarse chalky-white slip in dull cherry-red, and on one of the long early handles on a coarse yellowish-white surface is a sort of vegetable design in dull red. At Tell el-Hesy painted ware is said to occur in the second and third cities, *i.e.*, B.C. 1400 and earlier, cf. M.M.C., Figs. 106–9, where the bird is of a quite different type to the later variety, and seems equally unique, and the pieces of vases figured are all in a finer clay with harder surface. Several such have what is almost a real varnish, and such are probably influenced by the Mycenaean technique, though it seems very doubtful if they belong to the very early date ascribed to them. The later specimens (Classes 1 and 2 above) come

from Cities IV and later, *i.e.*, B.C. 1400 downwards, along with Cypriote vases of such mixed dates as the cockle-shell lamps, "cups and saucers," painted juglets, black base-ring ware, and the "milkbowls."

Now, arguing from its likeness to Greco-Phoenician wares in Cyprus, we should feel inclined to remove this painted ware of Classes 1 and 2, along with the "cups and saucers," and perhaps also the lamps, to a date certainly after B.C. 900, perhaps to centuries nine to seven. The whole facies of this pottery forbids us to assign it to Mycenaean times.

Turning from the pottery to other small objects, the alabaster vase in M.M.C., Fig. 224, said to be of Jewish date, is of common occurrence in Cyprus in Mycenaean times, or even earlier, along with the "milkbowls" and base-ring ware, and in Egypt occurs in eighteenth to nineteenth dynasty sites (cf. K.G.H., xviii, 6: I.K.G., xvii, 10; xviii, 23; xx, 8).

Both Cyprus and the Syrian and Palestinian areas have figurines of the nude Goddess of Fertility, usually holding her breasts in her hands; one from Palestine represents her as a pregnant woman, seated in a chair, with which cf. P. and C., vol. iii, Fig. 143, from Phoenicia, A small Palestinian terra-cotta head with flat crown is identical with Cypriote specimens, while numerous little cows, dogs, centaurs, &c., occur in both lands. To the same Greco-Phoenician date belong the large terra-cotta masks from the Tell es-Safi rubbish heap (cf. P. and C., iii, Figs. 130, 642–3; *B.S.A.*, vol. v, 1898–9, Plate x, 10, where they are called "Aphrodite masks," and assigned to the first half of the fifth century).

For smaller metal objects the pins from Cities II and III at Tell el-Hesy (M.M.C., p. 59, Nos. 98–100), with a loop in the shaft, correspond to a common Cypriote type (C.M.C., iii, 591, p. 54, Pins γ) of Bronze Age date (cf. I.K.G., xxii, 1–3, from Gurob).

In *Quarterly Statement*, April, 1899, Plate iv, 22, is published, under the title "Vase-Handle," a broken fibula, which is of course of Western origin, though quite early introduced into the East (cf. the fibula on the priest's dress in the late Hittite figure from Ibriz, P. and C. iv, Fig. 354).

Finally, little black stone cylinders with rudely cut designs occur in Palestine, as all over the Levant, especially in North Syria and Cilicia, while the small conical North Syrian seals occur in Palestine (*Quarterly Statement*, October, 1899, p. 332) and Cyprus.

A BEAST-DANCE IN SCYROS.

By J. C. Lawson.

The strict Lenten fast of the Greek Church is preceded by a carnival of a fortnight's duration. The week from Septuagesima Sunday to Sexagesima is celebrated with feasting and merriment subject to no religious restrictions; in the second week, although similar festivities continue, heightened rather than abated, no meat may be eaten; and on the morrow of Quinquagesima (for Monday is the first day of the Greek Lent), the full regulations as to fasting come into operation, not only meat, but fish, eggs, milk, cheese and oil being almost universally prohibited. None the less a free use of wine makes the Monday the climax of the carnival. This whole period from Septuagesima to the first day of Lent, both inclusive, is popularly and loosely spoken of as ἡ ἀπόκρεαις (ἡμέραις), the days of abstinence from meat, as opposed to σαρακοστή (the forty days of Lent) during which further abstinences are imposed and observed. Thus the week from Sexagesima to Quinquagesima has extended its proper name both to the preceding week, when as a matter of fact there is no restriction upon the use of meat, and to the first day of Lent, on which additional restrictions come into force. In popular usage ἀπόκρεως means "carnival."

Happening to be in Scyros during this carnival time in the spring of the present year, I was witness of a curious spectacle, enacted as a matter of course on each of the three Sundays and, by those who feel so disposed, on any of the intervening weekdays. The young men of the town array themselves in large goat-skin capes, reaching to the hips or lower, and provided with holes for the arms. Some of these capes are made with

hoods of the same material which cover the whole head and face, small holes being cut for the eyes, but none for purposes of respiration. In other cases the cape covers the shoulders only, leaving the head free, and the young man contents himself with the blue and white kerchief, which forms the usual headgear in Scyros, and a roughly-made domino, or, thanks to the steadily increasing influx of Western culture during the last few years, an "Ally Sloper" mask. A third variety of cape is provided with a hood to cover the back of the head, while the mask for the face is made of the skin of some small animal such as a weasel, of which the hind legs and tail are attached to the hood, while the head and forelegs hang down on the breast of the wearer. Eyeholes are cut in this as in the other forms of mask. This last is the most elaborate and costly dress worn for the carnival, a weasel-skin being worth two or three goat-skins. The capes, of whatever variety, are girt tightly about the waist with a stout cord or thong, from which are suspended, all round the body if possible, but in any case in lieu of a tail, a number of bronze goat-bells, of the ordinary shape but of extraordinary dimensions, measuring anything from two to ten inches for the greatest diameter. The method by which these bells are attached to the waist-belt is cleverly designed to permit a large number of bells to be worn without their being in any way muffled by contact with the cape. Each bell is fastened to the end of a curved and pliant stick of about a foot in length, and the other ends of the sticks are inserted behind the belt from above, the curve and elasticity of the stick thus allowing the bell to hang at some few inches distance from the body, free to clash and to clang with every motion of the dancer. Some sixty or seventy bells of various sizes are worn by the best-equipped, and the weight of such a number was estimated by the people of the place as approximately an hundredweight, no easy load with which to dance over steep, narrow, roughly-paved alleys where even a mule will stumble.

But such as lack either the prowess or the full accoutrements to share in the most glorious and resonant merrymaking, do not abstain altogether from the festivities. Each does his best according to his lights and his means to look like a goat. Even the small boys beg, borrow or steal a goat-bell and affix it to the hinder part of their person as a tail to tinkle cheerfully in their wake; or, at the worst, make good the caudal deficiency by the mute inglorious appendage of a branch from the nearest tree.

Thus in various grades of hirsute jingling grandeur, the young men and

boys traverse the town, stopping here and there, where the steep and tortuous paths offer a wider and more level space, to leap and to dance, or again at some friendly door, to imbibe spirituous encouragement to further efforts.

In the dancing itself there is nothing peculiar to this festival. The long swinging amble, which is the mode of progression of the more heavily equipped, is dictated by the burden of bells and the roughness of roads. The purpose of the leaping and dancing is solely to evoke as much noise as possible from the bells ; and in this the dancers attain their own highest hopes of din and tumult of sound, and painfully surpass the visitor's expectations ; for the interior of a belfry with a peal being rung would be peace and quiet after the jar and jangle of hundreds of those goat-bells, when the troupe of dancers wheel suddenly round some corner and pour past down the rugged slippery road, or at the end of the dance leap together into the air and come down together with a crash which in those narrow alleys threatens to dislodge the very houses from the great rocky pinnacle to whose abrupt sides they cling.

Of the origin of this custom, or of any idea involved in it, the island-folk offer no explanation. They regard it simply as a time-honoured and enjoyable festivity. Nor can its antiquity well be questioned. The vast quantity of special attire reserved exclusively for its celebration is a sure sign that the carnival is no modern fancy that has lightly attracted the popular mind, but a genuine old custom with a claim to observance more firmly established than its present observers are aware.

Whether this custom may be a survival of Bacchic or other orgies ; whether the season of festive fast in which it occurs has any special appropriateness, and whether the mask made of the skin of a small animal with the head hanging down to the wearer's breast bears more than an accidental resemblance to the *aegis* of Athena, are questions which I do not propose here to discuss. My intention has been simply to place on record, for the use of students of folklore, a custom which by a fortunately-timed visit to Scyros I was able to witness.

ANNUAL MEETING OF SUBSCRIBERS.

THE Annual Meeting of Subscribers to the BRITISH SCHOOL AT ATHENS was held in the rooms of the Society of Antiquaries, Burlington House, on October 30th, 1900, the Right Hon. H. H. ASQUITH, Q.C., M.P., in the Chair. The following Report was read by the Acting Hon. Secretary (Mr. GEORGE MACMILLAN) on behalf of the Managing Committee :—

Although the number of students has been less than in some previous years, the work of the School under the direction in Crete of the Director of the School, Mr. Hogarth, and in Athens of the Assistant-Director, Mr. Bosanquet (who, as mentioned in last year's Report, was appointed to take charge of the School in Athens while the Director was absent in Crete), has been profitably carried on. There were six students in all. Of these, Mr. J. C. Lawson, now Fellow of Pembroke College, Cambridge, came out for a second session as Craven Student; and Mr. F. B. Welch, of Magdalen College, Oxford, came out for a second session as Craven Fellow. The four new Students were Mr. J. H. Hopkinson, of University College, Oxford, who came out with the Craven Fellowship; Mr. S. C. Kaines-Smith, of Magdalene College, Cambridge, who held the Cambridge Studentship offered by the Managing Committee; Miss O. C. Köhler, of Girton College, Cambridge; and Mr. D. Theodore Fyfe, who was appointed by the Committee to the Architectural Studentship.

Mr. Lawson continued to devote his attention to the folk-lore and traditional beliefs of the Greek people. Having a thorough mastery of the language he has collected a vast amount of material from oral as well as literary sources, and his critical faculty qualifies him to make the best use of this material. It is hoped that the teaching work he has now undertaken for his College may still leave him some leisure in vacation for pursuing studies of so much interest and for ultimately publishing the results.

Mr. Welch, after completing in Athens his work on the minor antiquities found

at Phylakopi, went in February to Crete with Mr. Arthur Evans, worked in the Museum at Candia and travelled in the interior. Later, he was called to Palestine to report on the Aegean pottery found in the excavations of the Palestine Exploration Fund and practically established the fact that not only Cypriote but genuine Mycenaean vases were freely imported by the cities of the Philistine seaboard. In May Mr. Welch returned to Crete and watched the latter part of Mr. Hogarth's and Mr. Evans' excavations.

Mr. Hopkinson devoted his attention mainly to the history of vase-painting, but from February onwards took opportunities of travelling in the interior and in the islands.

Mr. Kaines-Smith and Miss Köhler worked chiefly in Athens, the latter attending the lectures of Dr. Dörpfeld and Dr. Wilhelm, while Mr. Kaines-Smith, after working at the relationship between certain types of engraved gems and the grave-stelae, made various expeditions in Greece with members of the British and American Schools.

Mr. Fyfe, who was appointed Architectural Student, has thoroughly justified the choice of the Committee by his admirable work in Crete, where he not only made the plans and surveys which lay within his special province, but also showed marked artistic talent in his water-colour drawings of the frescoes found by Mr. Evans.

The only excavations undertaken by the School this session were those in Crete which were prospectively referred to in last year's report. Mr. Hogarth has worked with great success on the site of the town of Knôsos, and later in the cave at Psychro which has been hitherto identified, as it now appears with reason, with the far-famed Dictaean Cave. At Knôsos, although a careful and systematic probing of the whole surface of the hill did not, as Mr. Hogarth anticipated, reveal the earliest cemeteries, yet the discoveries made were such as to justify amply the labour and expense of the undertaking. A series of primitive houses were found which contained masses of pre-Mycenaean and Mycenaean pottery. Many of the vases of the ware known as "Kamaraes" were unique in shape and ornament, and represent a great advance on previous knowledge. Further evidence of the existence of Pillar worship in the period of Mycenaean culture was also forthcoming. Good Mycenaean painted vases and objects in bronze were found in some of the chambers, and later two unrifled graves in a cemetery of late Mycenaean and early Geometric period yielded many vases, as well as objects in gold, bronze, iron and paste, unlike anything previously found. The excavation of the Dictaean cave took place in May and was rewarded by remarkable discoveries. Not only was there in the upper part of the cave abundant evidence of its sacrificial use, in the form of votive objects ranging from the late Kamaraes epoch to the later Geometric, but in the lowest depths of the cavern, where a subterranean pool extends among stalactite formations, the water-borne earth was found to be full of bronze statuettes, implements, weapons, gems, and articles of personal adornment, while even the natural niches in the stalactite formations were in many cases stocked with votive axes, blades, needles and so forth. "The frequent occurrence of the double

Carian axe" writes Mr. Hogarth "proves that we have here to do with the Cretan Zeus of the Labrys and no question remains that in the Altar and Temenos, the votive niches, the 700 bronze objects, the multitude of vases (nearly 600 unused cups of one type alone were found), the libation-tables in stone, the implements in bone and iron, we have abundant evidence as to the cult practised in one of the earliest and most holy of Cretan sanctuaries." A full preliminary account of these excavations will be published in the School Annual. The work will be continued in the coming session.

A passing reference must be made here to the brilliant discoveries made at the same time by Mr. Arthur Evans, working with the aid of the Cretan Exploration Fund, on another part of the site of Knôsos, where he was fortunate enough to light upon the remains of a great prehistoric palace which it does not seem fanciful to connect with the name of Minos. The most remarkable finds were a series of wall-paintings which are practically unique in the history of early Aegean art, and upwards of 1,000 inscribed tablets, in various forms of script, partly hieroglyphic and partly in signs of an alphabetic character, which form a most important addition to the seals previously found by Mr. Evans in other parts of the island and cannot fail, when they have been properly studied, to throw welcome light upon the early history of writing. All friends of the British School must congratulate their distinguished Associate, Mr. Evans, upon the results of his first season's work (in which he has been assisted by a former student, Mr. Duncan Mackenzie, as well as by the School Architect, Mr. Fyfe), and express the hope that another season may prove as fruitful.

The fifth volume of the School Annual appeared in the course of the spring, and contained (1) the full account by Mr. Hogarth, Mr. Edgar, and Mr. Gutch of the Excavations at Naucratis, which will not be recorded elsewhere; (2) the preliminary report of the Excavations in Melos during the season of 1899; and (3) an article by Mr. C. D. Edmonds on Doubtful Points of Thessalian Topography. The Annual has now taken a regular position among periodicals of its class and every effort will be made to maintain it efficiently.

In the course of the session, Mr. W. H. Cooke, the surviving executor of the late Mr. George Finlay, presented to the School, as a permanent memorial of the eminent historian, the library and bookshelves, together with various antiquities and portraits collected by Mr. Finlay during his long residence in Greece. The collection has been placed by itself in one of the rooms of the Macmillan Hostel, and forms a most valuable addition to the books available for students. As might be expected, the library is particularly rich in books dealing with Byzantine history and literature. The warm thanks of all friends of the School are due to Mr. Cooke for his generous gift.

The Committee is glad to be able to announce that the monograph on St. Luke's Monastery at Stiris in Phocis, which represents the first instalment of the valuable studies on Byzantine Architecture in Greece made some years ago by two students of the School, Mr. R. W. Schultz and Mr. Sidney Barnsley, will shortly be published by Messrs. Macmillan and Co. Although the work has been

unexpectedly delayed, it cannot be doubted that this volume, richly illustrated both with coloured plates and numerous sketches in black and white, will be welcome to all students of art and architecture. The cost of the plates has been met by a generous contribution from one of the trustees of the School, Dr. Edwin Freshfield, whose interest in and knowledge of the subject is well known. In this connexion it is only fitting to mention the serious loss sustained by the School generally and by the Byzantine side of its work in particular, through the recent death of the Marquis of Bute, who presided at one of our annual meetings and more than once made liberal contributions to the Byzantine Architecture Fund.

Mr. Hogarth, who was appointed Director of the School in 1897 for a period of three years, now retires from office and the Committee takes this opportunity of expressing their gratitude for the zeal and energy he has shown in fulfilling the duties of his office, particularly in the department of excavation, for which he was so well qualified by previous experience. He has completed the work at Phylakopi in Melos, initiated by his predecessor, Mr. Cecil Smith; and has also conducted successful excavations on the site of Naucratis and, as has already been stated in this report, on two sites in the island of Crete. In the hope that his valuable services may still be at the disposal of the School, he is to-day nominated as a member of the Committee.

Mr. R. Carr Bosanquet, a former student of the School, who has held the post of Assistant Director, with full charge of the work in Athens, during the past session, has now been appointed Director. The Committee consider themselves most fortunate in having induced Mr. Bosanquet to accept an appointment, for which his thorough training in archaeology, his long connexion with the School, and his zeal for its interests, so eminently qualify him. They are confident that under his rule the School will not only maintain but improve its already high position among the foreign institutes in Athens.

The valued Hon. Secretary of the School, Mr. William Loring, who has done such splendid service since his appointment in 1897, informed the Committee early in January that he had volunteered for service in South Africa, and he soon afterwards left the country with one of the Scottish companies of Imperial Yeomanry. Fortunately the former Hon. Secretary, Mr. Macmillan, was able to resume his old post temporarily during Mr. Loring's absence, and it is hoped that at any rate before the end of the year Mr. Loring will be back in England and will again take up the work. His re-election as Hon. Secretary for the ensuing session is accordingly proposed to-day.

Mr. Pandeli Ralli, who was a generous benefactor of the School in its early days, has resigned his position as Trustee on the ground that constant absence from London prevents him from taking any active part in the management of the School. Mr. George Macmillan, formerly Hon. Secretary of the School (and now acting-Secretary in the temporary absence of Mr. Loring), is to-day nominated by the Committee as a Trustee of the School in the place of Mr. Ralli.

In last year's Report reference was made to a project for establishing a British School at Rome. It had originally been intended to hold a public meeting in the

autumn or spring and to make a joint appeal on behalf of both Schools. The occurrence of the South African War, however, and the large demands made upon public generosity both for War Funds and for the Indian Famine Fund, seemed to be so adverse to the probable success of such an appeal that it was decided to postpone it. Considerable progress, nevertheless, was made in drafting a scheme for the School at Rome, and an attempt was made privately to raise funds to enable it to be started this autumn on however small a scale, but the effort has met with only limited success. In spite of this discouragement a very competent Director has been provisionally appointed in the person of Mr. Gordon Rushforth, of Oriel College, Oxford, who knows Rome thoroughly and has shown expert knowledge alike in the field of Latin epigraphy and of Italian art. Mr. Rushforth will probably go to Rome before Christmas, prepared to direct the studies of such students as may present themselves, and it is hoped that in the course of the next few months it may be found possible to raise, whether in the form of donations or of annual subscriptions, sufficient funds to give the experiment a fair trial. The matter is commended to the generous support of all friends of the School at Athens, the members of which would certainly derive no small advantage from the existence of a similar school in Rome.

The finances of the School have been a source of considerable anxiety to the Committee during the past year, and it is with a sense of great relief that they find themselves able to give a favourable report. At the time of the public meeting at St. James's Palace in 1895, subscriptions amounting to a very considerable amount were promised for a period of five years, and the Government grant of £500 per annum was promised at the same time for the same period. Thus the Committee were unable to depend on the continuance of about half their income beyond the present year. For reasons already given, the Committee, in place of making a public appeal, decided, while asking those subscribers whose promises were lapsing to continue them for at least two years more, at the same time to invite privately those of their supporters in the past, who were not annual subscribers, to promise annual subscriptions for a like period. They are happy to report that both appeals met with a generous response. Nearly all the expiring subscriptions have been renewed for two years certain; among these renewals the Committee have special pleasure and pride in recording that of £25 per annum generously given since 1895 by H.R.H. THE PRINCE OF WALES. Dr. Ludwig Mond also continued in like manner his most liberal subscription of £100 per annum, which forms no inconsiderable proportion of the total income of the School.

At the same time a memorial was addressed to the Chancellor of the Exchequer asking formally for a renewal of the Government grant. This, too, was favourably received, and the Committee have been officially informed that the grant will be placed upon the estimates for a further period of five years. The Committee have reason to believe that this favourable decision was due not only to the excellent record which the School was able to show of work done during the last five years, but also to the state of the subscription list, which showed that the School was still able to command the generous support of private subscribers. However this may

be, Committee and Subscribers alike are indebted to the Lords of the Treasury for this continued recognition of the School as an institution deserving of help from the National Exchequer. A copy of the Chancellor's letter is appended to this Report. The School thus starts upon a fresh period of existence without any immediate apprehension of having to restrict its operations—a fortunate position which, as the Committee feel bound to add, does not in any way relieve its supporters from the obligation of working by all means in their power for yet further expansion.

Among special donations for which the warmest thanks of the Committee are due, mention must be made of assistance from the Cretan Exploration Fund towards the School excavations, which in various forms amounted to at least £150 more than the £100 formally recorded in the accounts; and also of £50 given for general purposes by Newnham College, Cambridge.

It is specially fortunate that the finances of the School should for the moment be comparatively prosperous, for the Committee regret to say that they have been called upon to face a somewhat serious expense in the repair of the School building. As it has now been standing for some sixteen years, this is hardly to be wondered at, although the defects which have been discovered in the roof, and which cannot be satisfactorily cured without its entire reconstruction, would not have occurred if the architect's plans had been properly carried out by the original builders. The matter has been thoroughly enquired into by a Sub-Committee consisting of Mr. Penrose, the original architect, the Treasurer, the acting Hon. Secretary, and Mr. C. R. Clark, formerly School architect, with the advice of the present School architect, Mr. Fyfe, who has further undertaken the very necessary supervision of the work in progress. The Committee believe that the repairs decided upon will result in a thoroughly sound piece of work, which should last for many years to come. The opportunity has been taken to make sundry small improvements which should add to the comfort and convenience of the house both for Director and Students.

In conclusion, the Committee feel that they may congratulate Subscribers both on the present position and future prospects of the School. In the fifteen years which have now elapsed since its foundation it has, in spite of difficulties and discouragements, steadily gained ground. The past year has brought with it an important and quite unforeseen accession to the Library which forms so indispensable a part of its educational apparatus. This educational side of the School work will be steadily kept in view by the new Director who, in consultation with his predecessor, has already drafted some very valuable suggestions for the guidance of Students both in preparing for and turning to the best account the time they may spend in Greece. In the field of excavation, which forms so useful an adjunct to the work done in museums or in the lecture-room, the results of the past session seem to promise discoveries in Crete which may even surpass in interest those already put to the credit of the School in Greece, in Cyprus, in Melos, and at Naucratis. The relations of the School with the other foreign institutes in Athens continue to be of the most cordial character. If only the financial support hitherto

forthcoming both from public and private sources is well maintained, its friends may hope that in the new century upon which we are so soon to enter the British School at Athens may, with its sister School at Rome, before long achieve the position of a permanent national institution, to which its promoters have always looked forward with unfailing confidence.

Mr. ASQUITH, in moving the adoption of the Committee's Report, said: This is an interesting and stimulating document in many ways. It contains one announcement in particular which, I think, must have filled those who are interested in the British School at Athens with as much gratification, and, perhaps, with as much surprise, as the rarest find which has rewarded the most industrious explorer in the soil of Melos or Crete. I gather that the Institution has succeeded in extracting from the Treasury a promise of the continuance of the endowment of £500 a year for another five years. It is not a very splendid sum for the richest country in the world to contribute in support of the efforts of British scholarship to hold its own in a field in which other and poorer countries have for long put us to shame, both by the scale of their operations and by the munificence of their expenditure. But I imagine that the choice lay not between £500 a year and a larger and more adequate figure, but between £500 a year and nothing at all.

Upon that assumption, I may venture to congratulate both the Institution and the Chancellor of the Exchequer upon the arrangement which has been made —the managers of the School, because it will at any rate enable them, which seems to be necessary, to keep a roof over the heads of their students; and the Chancellor of the Exchequer, because there will at least be one item in the Estimates for next year with which no critic on either side of the House of Commons would be disposed to quarrel.

I think I am right in saying that in this country, and until very lately, archaeology in any real sense—classical archaeology—was regarded as the exclusive province, perhaps I might say the unenvied province, of a select band of specialists. Undoubtedly it used to be the case, so long as I can remember, at Oxford and Cambridge, that for a hundred students of the classics who gave themselves to pure scholarship—to philology, philosophy, or history—there was not more than one who took up archaeology. I do not know what was the reason. Perhaps it was because it did not pay in the examinations, although that might be confounding effect with cause. At any rate, there were not a few, of whom I sadly acknowledge myself to be one, who in times gone by spent a good many hours upon the text, style, and literary and historical environment of the great writers of antiquity with the meagrest possible equipment of archaeological knowledge. I am not sure that there is not now something of a reaction towards the opposite extreme. But to those of the days of which I am speaking the value of a particle, the nuances of an enclitic, the poetical or rhetorical intentions of the occasional lapses of some of the most famous Greek writers into what in lesser people would be called bad grammar, were of as much importance as, I imagine, to their successors of to-day are the large

possibilities of truth or of error which hang on the proper classification of two or three ambiguous fragments of pre-Mycenaean pottery.

Perhaps, if a conjecture may be hazarded—I speak with the utmost diffidence—both the older and the later schools were apt to suffer from the want of a due sense of proportion. One is reminded sometimes of the dictum of an eminent Statesman of the past which was often in the mouth of a great Oxford authority of my time. He was reported to have said, "When I was young, nobody was a believer. Now I am old, everybody is a believer. They were both wrong." The fact is, although it is a commonplace, it is perfectly true here as elsewhere, that knowledge is not one but many sided, and that in its pursuit many different avenues, starting from widely-separated points of view, ultimately converge. There is place and to spare in the ranks of scholarship for every description of soldier—for the philologist, the textual critic, the historian, the antiquarian. There is work to be done by every kind of tool or implement—by the sponge, which expurgates a false reading; by the file which gets rid of an intrusive gloss; by the spade, which excavates a neglected tumulus; and, may I not add, by the imagination which adjusts, proportions, and re-creates a misconceived or a forgotten past?

There should, therefore, be no envy or false rivalry between the workers in what is after all a common field. To get at the truth about the ancient world, to extend the boundaries of what is proved or provable, to expose and to banish impostures and illusions—that, always and everywhere, is the genuine note of research—the article of a standing or falling creed of scholarship.

Whether one looks at the past achievements or to the present position and future prospects of the British School, one is glad to recognise that it has always embraced and followed this catholic conception of the purposes for which it exists. In its hostel, its library, its association of men in a common pursuit and for a common purpose, it realises on a modest scale, and with not overflowing resources, a worthy ideal, and naturally, from the conditions of its environment, its main output—if I may use a commercial term—has been in the field of classical archaeology.

It must be sorrowfully admitted that, from the selfishly British point of view, the golden age of Hellenic exploration has gone. Never again can we hope to see our national collections enriched by such spoils as those of the Parthenon and the Mausoleum. It must make the mouth of Mr. Hogarth and his associates water to think of the days when Sir Charles Newton, with a Firman in his pocket, a Company of Royal Engineers and Sappers at his back, and a British man-of-war lying at a handy distance in a convenient bay, was able to rifle at his will the half-hidden treasures of Cnidus and Halicarnassus. These drastic proceedings belonged to the early fifties, to an era when what was called the Manchester School was in the ascendant in this country. In these later times, when, as we are told by the newspapers, we are all Imperialists, the British explorer proceeds upon his task with a humbler and more apologetic mien. There is no longer pride in his pick or defiance in his spade. If he wishes, as Mr. Hogarth and his friends have been doing, to unearth the suspected

treasures which might or might not exist in the Island of Melos, he must first conciliate the local demarch, and pay full compensation for disturbance to the peasant proprietor.

During the past year, as is shown by the Committee's Report, some of your best work has been done in the Island of Crete. Crete has always had a special interest of its own to the student of the past. It was, as the Report states, the fabled, perhaps the actual, home of Minos—an equivocal and much disputed character—and also the classical soil of Hellenic mendacity. No wonder, therefore, that the products of modern exploration of that classic island have provoked controversy among scholars. We have all heard with much interest the accounts given in the Report of the researches of Mr. Evans and Mr. Hogarth at Knôsos and the Dictaean Cave.

Here again, as is so often happening, scepticism has received an ugly blow, and legends which had become somewhat ragged and tattered have been decently re-clothed. I gather that the mountain on which Zeus was supposed to have rested from his labour, and the palace in which Minos invented the science of jurisprudence, are being brought out of the region of myth into the domain of possible reality.

Any one who looks at the volumes in which the work of the British School has been described from year to year would, I think, be doubly surprised—surprised first of all by the extent and value of the discoveries which have been made in what many people thought an almost worn-out field; and surprised next by the energy, patience, the wide range of knowledge, the rapid insight, the sobriety of judgment, and, above all, the unwearying zeal which each successive director and his staff have contributed to the work and communicated to those whom they had guided and taught.

I feel sure I am but echoing the feeling of everyone present when I say it is our best wish for the new director, Mr. Bosanquet, that these qualities may show no abatement under his rule, and that the School, recruited from time to time from the best blood of each academic generation, may continue to do honour to British scholarship, and keep its place in the forefront of those whose mission it is to explore and interpret the inexhaustible secrets of the ancient world.

Dr. R. N. CUST seconded the resolution, which was carried unanimously.

Mr. D. G. HOGARTH, the retiring director, then gave an account of his season's labours. He said his work had been for the past season solely to conduct the excavations of the School. The audience would recall his prophecy of last year concerning Crete. It had been fulfilled beyond any hope he had held then. What had been effected by the Cretan Fund and the School, working together, amounted to a revelation of the prehistoric Aegean civilisation, more momentous than any since Schliemann opened the Royal graves at Mycenae. The discovery made twenty-five years ago that no barbarians, but possessors of a very high and individual culture—a culture which could not but have affected the Hellenic—preceded the

Hellenic period in Greece, had been developed in various ways since. It had been established that this culture had had a very long existence and development; it covered completely a large geographical area; it developed various local characteristics in art production which seemed to be gathered again into one by the typical art of Mycenae.

But the most important historical points remained obscure. Where was the original home of this new civilisation; what family did the race or races belong to; of what speech were they and what religions; what was the history of their societies and art during their dominance, and what became of them after? Neither mainland Greece nor the Aegean islands answered these questions. But there were two unknown quantities, Crete and Asia Minor, with Rhodes. One of these we have now attacked.

Crete by its great size and natural wealth, its position, and its mythologic fame was bound to inform us of much. It is too early to say that the questions will all be answered by Crete, but already we have much light. The discovery of written documents and of shrines has told us more than any other evidence of the origin and racial family of the "Mycenaeans." The Knôsos frescoes show us the racial type; the Dictaean Cave, and Knôsos houses illuminate the religion. New arts have been discovered, and the relation to Egypt and Asia are already far better understood.

It remains now to find the early tombs, and clear the lower stratum of the Palace ruins at Knôsos, to know more of the earliest Cretan race, to explore the east or "Eteocretan" end of the island, to obtain light on the language and relations to Egypt and Asia, and to investigate the "Geometric" period, which is the transition to the Hellenic.

The School is in an excellent position. In regard to British interest in Greek art and archaeology it must regard itself as in some sort a missionary centre. Until there is more interest, there will not be sufficient inducement to students. So far as research goes, the School has extorted recognition all over the scholarly world, and now occupies a leading place, in which public support must maintain it.

The following Resolution was moved by Prof. PERCY GARDNER, seconded by Dr. F. G. KENYON and carried unanimously.

"That Mr. GEORGE MACMILLAN be appointed a Trustee of the School in the place of Mr. PANDELI RALLI, resigned. That Mr. ARTHUR EVANS, Miss HARRISON, and Mr. CECIL SMITH be re-elected, and Mr. D. G. HOGARTH elected, members of the Managing Committee. That Mr. WALTER LEAF be re-elected Hon. Treasurer, and Mr. WILLIAM LORING Hon. Secretary, and that LORD LINGEN and Sir FREDERICK POLLOCK be re-elected Auditors of the School for the ensuing Session."

The proceedings closed with the usual votes of thanks to the Auditors (moved by Mr. PENROSE, seconded by Mr. F. E. THOMPSON), and to the Chairman (moved by Professor WALDSTEIN, seconded by Sir WILLIAM FARRER).

TREASURY CHAMBERS,
4 *August*, 1900.

GENTLEMEN,

The Chancellor of the Exchequer has laid before the Lords Commissioners of Her Majesty's Treasury your memorial on behalf of the Managing Committee of the British School at Athens.

My Lords have read the statements in that memorial as to the work done by the School, and the interest taken in it. They note in particular that the Government Grant has not been accompanied by any diminution in the private subscriptions, which on the contrary are somewhat higher in the present year than in 1895; and My Lords trust that this satisfactory state of things will continue.

In view of all the circumstances My Lords consider that the Grant of £500 per annum may properly be renewed for a second period of five years; and They are prepared to make the necessary application to Parliament for the purpose.

I am,

Gentlemen,

Your obedient servant,

FRANCIS MOWAT.

WALTER LEAF, ESQ.
G. A. MACMILLAN, ESQ.
c/o MESSRS. MACMILLAN AND CO.,
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INCOME AND EXPENDITURE 4TH OCTOBER, 1899, TO 4TH OCTOBER, 1900.

	£	s.	d.	£	s.	d.
Annual Subscriptions as per list	921	0	0			
Less not yet paid	37	2	0			
				883	18	0
Do., paid in advance				27	13	0
Subscriptions for 1898–9				5	0	0
Government Grant				500	0	0
Cretan Exploration Fund Grant				100	0	0
Interest on Investment				57	15	0
Sales of Annual				26	2	8
Balance				11	2	1
				£1,611	10	9

	£	s.	d.	£	s.	d.
Director's stipend				300	0	0
Assistant Director's stipend				350	0	0
Architect, Mr. Fyfe, on account				75	0	0
Studentship, Mr. Kaines-Smith				50	0	0
House maintenance				71	5	0
Do., on account repairs to roof				200	0	0
Hostel maintenance	80	11	1			
Less Students' Fees	28	6	2			
				52	4	11
Excavations				325	19	6
Publication of Annual				127	11	8
Printing, Postage, &c.				15	9	5
Sundries				16	7	3
Subscriptions paid in advance				27	13	0
				£1,611	10	9

BYZANTINE FUND.

	£	s.	d.	£	s.	d.
Balance from last Account	55	1	8	Balance	55	1	8
	£55	1	8		£55	1	8

CAPITAL ACCOUNT.

	£ s. d.		£ s. d.
Balance from last Account .	2,433 7 6	Library	101 2 2
Donations, as per list . .	90 7 0	Balance, Income and Expenditure Account	11 2 1
		Balance	2,411 10 3
	£2,523 14 6		£2,523 14 6

BALANCE ACCOUNT.

	£ s. d.		£ s. d.
Balance of Capital . . .	2,411 10 3	Cash at Bankers	613 15 7
Subscriptions paid in advance .	27 13 0	India 3% Stock, at par . .	2,000 0 0
Balance, Byzantine Fund .	55 1 8		
Do., British School at Rome .	119 10 8		
	£2,613 15 7		£2,613 15 7

Examined and found correct,

LINGEN,
F. POLLOCK.

October 24th, 1900.

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	£90	7	0

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The Society of Antiquaries	5	5	0
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Butler, Dr.	2	2	0
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Caton, R.	1	1	0
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Chawner, W.	2	2	0
Clark, C. R.	1	0	0
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Corbett, V.	1	0	0
Cruddas, Miss D.	5	0	0
Cust, Miss A. M.	1	1	0
Dabis, Miss	1	1	0
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Evans, Sir J.	5	0	0
Ewart, Miss	5	0	0
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Fowler, W. W.	1	1	0
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Hogarth, D. G.	2	0	0
Hooper, G. N.	1	1	0
Jones, H. Stuart	1	1	0
Kenyon, F. G.	1	1	0
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Newman, W. L., Esq., 1, Pittville Lawn, Cheltenham.

Oswald, J. W. Gordon, Esq. (of Aigas), Beauly, Inverness-shire, N.B

Paton, W. R., Esq., British Post Office, Smyrna.
Pears, F., Esq., 2, Rue de la Banque, Constantinople.
Pelham, Prof. H. F., President of Trinity College, Oxford.
Pelham, The Hon. Mrs. Arthur, 15, Duke Street, Manchester Square.
Penrose, F. C., Esq., F.R.S., Colebyfield, Wimbledon, S.W.
Perry, W. C., Esq., 5, Manchester Square, W.
Phillimore, Prof. J. S., 5, The University, Glasgow.
Plumbe, Rowland, Esq., 13, Fitzroy Square, W.
Pollock, Sir F., Bart., 48, Great Cumberland Place, W.
Poynter, Sir E. J., P.R.A., 28, Albert Gate, S.W.

Ralli, Mrs. S., 32, Park Lane, W.
Ralli, P., Esq., 17, Belgrave Square, W.
Ralli, Stephen, Esq., 25, Finsbury Circus, E.C.
Rathbone, Mrs., Woodgate, Sutton-Coldfield.
Rathbone, Mrs. F., Ladywood, Sutton-Coldfield.
Rawlinson, W. G., Esq., Hill Lodge, New Road, Campden Hill, W.
Reid, Prof. J. S., Litt.D., Caius College, Cambridge.
Rendall, The Rev. G. H., Litt.D., Charterhouse, Godalming.
Richards, H. P., Esq., Wadham College, Oxford.
Richmond, The Right Rev. The Bishop of, the Rectory, Stanhope R.S.O., Co. Durham.
Robb, Mrs., 46, Rutland Gate, S.W.
Roberts, Prof. W. Rhys, University College, Bangor.
Rosebery, The Right Hon. the Earl of, K.G., The Durdans, Epsom.
Rothschild, The Right Hon. Lord, 148, Piccadilly, W.
Rothschild, Messrs. N. M.,and Sons, New Court, E.C.
Rothschild, The Hon. Walter, 148, Piccadilly, W.
Rumbold, His Excellency Sir Horace, Bart., G.C.B., British Embassy, Vienna.

Salisbury, The Most Hon. the Marquis of, K.G., Arlington Street, W.
Sandys, J. E., Esq., Litt.D., St. John's College, Cambridge.
Saumarez, The Right Hon. Lord de, Shrubland Park, Coddenham, Suffolk.
Scott, C. P., Esq., The Firs, Fallowfield, Manchester.
Seaman, Owen, Esq., Tower House, Putney, S.W.
Searle, G. von U., Esq., 30, Edith Road, West Kensington, W.
Sharkey, J. A., Esq., Christ's College, Cambridge.
Smith, Cecil H., Esq., LL.D., British Museum, W.C.
Smith, Mrs. C. H., 18, Earl's Terrace, Kensington, W.
Smith, J. G., Esq., 4, Wilton Street, Grosvenor Place, S.W.
Smith, R. A. H. Bickford, Esq., 29, Ladbroke Grove, W.
Southwell, The Right Rev. the Bishop of, Thurgarton Priory, Notts.
Spring-Rice, S. E., C.B., Treasury, Whitehall, S.W.
Stannus, Hugh, Esq., 64, Larkhall Rise, Clapham, S.W.
Stanton, C. H., Esq., Field Place, Stroud.
Steinkopff, E., Esq., 47, Berkeley Square, W.
Stevenson, Miss E. C., 13, Randolph Crescent, Edinburgh.
Sullivan, John, Esq., Reform Club, Pall Mall, S.W.

Tadema, Sir L. Alma, R.A., 17, Grove End Road, N.W.
Tancock, The Rev. C. C., The School, Tonbridge.
Taylor, The Rev. Dr., Master of St. John's College, Cambridge.
Taylor, J. E., Esq., 20, Kensington Palace Gardens, W.
Teale, J. Pridgin, Esq., F.R.S., 38, Cookridge Street, Leeds.
Thompson, Sir E. M., K.C.B., British Museum, W.C.
Thompson, Sir Henry, Bart., 35, Wimpole Street, W.
Thompson, H. Y., Esq., 19, Portman Square, W.
Thompson, F. E., Esq., 16, Primrose Hill Road, N.W.
Thonger, C. W., Esq. (Librarian), The Leeds Library, Commercial Street, Leeds.
Thursfield, J. R., Esq., Fryth, Great Berkhampstead.
Tozer, The Rev. H. F., 18, Norham Gardens, Oxford.
Tuckett, F. F., Esq., Frenchay, Bristol.

Vaughan, H., Esq., 28, Cumberland Terrace, Regent's Park, N.W.
Vaughan, E. L., Esq., Eton College.
Verrall, A. W., Esq., Litt.D., Selwyn Gardens, Cambridge.

Waldstein, Prof. Charles, Litt.D., King's College, Cambridge.
Wandsworth, The Right Hon. Lord, 10, Great Stanhope Street, W.
Wantage, The Lady, 2, Carlton Gardens, S.W.
Ward, John, Esq., F.S.A., Lenoxvale, Belfast.
Warr, Prof. G. C., 16, Earl's Terrace, Kensington, W.

Warre, The Rev. E., D.D., Eton College, Windsor.
Warren, T. H., Esq., President of Magdalen College, Oxford.
Waterhouse, Edwin, Esq., Feldemore, near Dorking.
Weber, Sir. H., M.D., 10, Grosvenor Street, W.
Wedgwood, G., Esq., Idle Rocks, Stone, Staff.
Wells, J., Esq., Wadham College, Oxford.
Wernher, Julius, Esq., 82, Piccadilly, W.
West, H. H., Esq., c/o R. W. West, Esq., Casa Bianca, Alassio, N. Italy.
Westlake, Mrs., 3, Chelsea Embankment, S.W.
Whateley, A. P., Esq., 4, Southwick Crescent, W.
Wickham, The Very Rev. E. C., The Deanery, Lincoln.
Wilson, R. D., Esq., 38, Upper Brook Street, W.
Wimborne, The Right Hon. Lord, 22, Arlington Street, S.W.
Winkworth, Mrs., Holly Lodge, Campden Hill, W.
Wroth, Warwick, Esq., British Museum, W.C.

Yates, Rev. S. A. Thompson, 43, Phillimore Gardens, W.
Yorke, V. W., Esq., Forthampton Court, Tewkesbury.
Yule, Miss A., Tarradale House, Ross-shire, Scotland.

DIRECTORS OF THE SCHOOL.

1886—1900.

F. C. PENROSE, M.A., D.C.L., LL.D., F.R.S., 1886—1887.
ERNEST A. GARDNER, M.A., 1887—1895.
CECIL H. SMITH, LL.D., 1895—1897.
DAVID G. HOGARTH, M.A., 1897—1900.
R. CARR BOSANQUET, M.A., 1900— .

STUDENTS OF THE SCHOOL.

1886—1900.

Ernest A. Gardner,	Formerly Fellow of Gonville and Caius College, Cambridge, and Craven University Student. Admitted 1886—87, Director of the School, 1887—1895. Yates Professor of Archaeology at University College, London.
David G Hogarth,	Fellow and formerly Tutor of Magdalen College, Oxford, and first Craven Fellow. Director of the School 1897—1900. Admitted 1886—87. Re-admitted (for work in Cyprus) 1887—88.
Rupert Clarke,	Exeter College, Oxford. Admitted 1886—87.
F. H. H Guillemard,	Gonville and Caius College, Cambridge. First University Reader in Geography. Admitted (for work in Cyprus) 1887—88.
Montague R. James,	Fellow and Tutor of King's College, Cambridge ; Director of the Fitzwilliam Museum. Admitted (for work in Cyprus) 1887—88, with grant of £100 from the University.
R. Elsey Smith,	Professor of Architecture and Construction, King's College, London. Appointed to Studentship by Royal Institute of British Architects, 1887—88.
Robert Weir Schultz,	Admitted as Travelling Student and Gold Medallist of the Royal Academy, 1887—88. Re-admitted 1888—89, 1889—90.
Sidney H. Barnsley,	Admitted as Student of the Royal Academy, 1887—88. Re-admitted 1889—90, 1890—91.
J. A. R. Munro,	Fellow and Tutor of Lincoln College, Oxford. Admitted (for work in Cyprus) 1888—89. Re-admitted (for same purpose) 1889—90.

H. Arnold Tubbs,	Pembroke College, Oxford; Craven University Fellow. Professor of Classics in the University of Auckland. Admitted (for work in Cyprus) 1888—89. Re-admitted (for same purpose) 1889—90.
James G. Frazer,	Fellow of Trinity College, Cambridge. Admitted 1889—90, with grant of £100 from the University of Cambridge to collect material for commentary on Pausanias.
William Loring,	Late Fellow of King's College, Cambridge. Examiner in the Board of Education. Secretary of the School since 1897. Appointed to Cambridge Studentship, 1889—90. Re-admitted as Craven University Student, 1890—91, 1891—92, and 1892—93.
W. J. Woodhouse,	Queen's College, Oxford. Professor of Greek in the University of Sydney, N.S.W. Formerly Lecturer in Ancient History and Political Philosophy at the University of St. Andrew's. Appointed to Oxford Studentship, 1889—90. Re-admitted as Craven University Fellow, 1891—92 and 1892—93.
G. C. Richards,	Late Fellow of Hertford College; Lecturer at Oriel College, Oxford. Formerly Professor of Greek at University College, Cardiff. Admitted as Craven University Fellow, 1889—90. Re-admitted 1890—91.
O. H. Parry,	Magdalen College, Oxford. Archbishop's Missioner to the Nestorian Christians. Admitted 1889—90.
J. R. Stainer,	Magdalen College, Oxford. Admitted 1889—90.
R. A. H. Bickford-Smith,	Trinity College, Cambridge. Admitted 1889—90.
A. G. Bather,	Fellow of King's College, Cambridge; Assistant Master at Winchester College. Admitted 1889—90. Re-admitted 1891—92, on appointment to the Cambridge Studentship 1892—93 as Prendergast Greek Student; and again, 1893—94, as Cambridge Student.
E. E. Sikes,	Fellow and Tutor of St. John's College, Cambridge. Appointed to Cambridge Studentship, 1890—91.
J. G. Milne,	Corpus Christi College, Oxford. Examiner in the Board of Education. Appointed to Oxford Studentship, 1890—91.
H. Stuart Jones,	Fellow and Tutor of Trinity College, Oxford. Admitted as Craven University Fellow, 1890—91. Re-admitted 1892—93.
Miss Eugénie Sellers,	Admitted 1890—91. (Mrs. S. Arthur Strong.)
F. B. Baker,	Christ's College, Cambridge. Assistant Master at Malvern College. Admitted 1891—92.
C. C. Inge,	Magdalen College, Oxford. Appointed 1891—92 to the Oxford Studentship.
E. F. Benson,	King's College, Cambridge. Admitted 1891—92, with grant of £100 from the Worts Fund at Cambridge; 1892—93 on appointment to the Cambridge Studentship. 1893—94 as Craven Student; and 1894—95 as Prendergast Student.
J. G. Smith,	Magdalen College, Oxford. Admitted 1891—92. Re-admitted 1895—96.
V. W. Yorke,	Fellow of King's College, Cambridge. Admitted 1892—93. Re-admitted 1893—94.

J. L. Myres,	Student and Lecturer of Christ Church, and late Fellow of Magdalen College, Oxford. Admitted 1892—93. Re-admitted 1893—94, and 1894—95 as Craven Fellow.
R. J. G. Mayor,	Fellow of King's College, Cambridge, and Examiner in the Board of Education. Admitted 1892—93.
R. Carr Bosanquet,	Trinity College, Cambridge. Assistant Director of the School, 1899—1900. Director since 1900. Admitted 1892—93. Re-admitted as Craven University Student 1894—95, 1895—96, and 1896—97.
J. M. Cheetham,	Christ Church, Oxford. Admitted on appointment to the Oxford Studentship. 1892—93.
E. R. Bevan,	New College, Oxford. Admitted 1893—94.
A. F. Findlay,	Sent out from Aberdeen by the United Presbyterian Church of Scotland. Admitted 1894—95.
T. Duncan,	Sent out from Aberdeen by the Church of Scotland. Admitted 1894—95.
J. E. Brooks,	St. Peter's College, Cambridge. Admitted 1894—95. Re-admitted as Associate 1896—97.
H. Awdry,	New College, Oxford. Assistant Master at Wellington College. Admitted 1894—95.
Duncan Mackenzie,	Universities of Edinburgh and Vienna. Admitted 1895—6. Re-admitted 1896—7, 1897—8 and 1898—9.
Archibald Paterson,	University of Edinburgh. Admitted 1895—96.
Charles R. R. Clark,	Appointed 1895—96, and re-appointed 1896—97 by the Managing Committee to an Architectural Studentship.
C. C. Edgar,	Oriel College, Oxford. English Member of the Cataloguing Committee, Ghizeh Museum. Admitted 1895—96, and re-admitted 1896—97 (as Craven University Fellow), 1897—98 and 1898—9.
F. R. Earp,	Fellow of King's College, Cambridge. Admitted 1896—97.
F. A. C. Morrison,	Jesus College, Cambridge. Admitted (as Prendergast Greek Student) 1896—97.
H. H. West,	Trinity College, Cambridge. Admitted 1896—97.
Miss C. A. Hutton,	Girton College, Cambridge. Admitted 1896—97.
Pieter Rodeck,	Architect to Arab Monuments Committee, Cairo. Admitted 1896—97 as Travelling Student and Gold Medallist of the Royal Academy.
J. G. C. Anderson,	Late Fellow of Lincoln College, Student of Christ Church, Oxford. Admitted (as Craven University Fellow) 1896—97.
J. W. Crowfoot,	Hulmean Exhibitioner of Brasenose College, Oxford. Education Department, Cairo. Formerly Lecturer in Classics, Mason College, Birmingham. Admitted, on appointment to the Oxford Studentship, 1896—97. Re-admitted 1897—98.
W. W. Reid,	Universities of Aberdeen and Edinburgh. Admitted, as holder of Blackie Travelling Scholarship, 1896—97.
A. E. Henderson,	Gold Medallist and Travelling Student of the Royal Academy. Admitted 1897—98. Re-admitted 1898—9.
W. A. Curtis,	Heriot Scholar of Edinburgh University. Admitted 1897—98.

A. J. Spilsbury,	Queen's College, Oxford. Admitted 1897—98, on appointment to the Oxford Studentship.
E. B. Hoare,	Magdalen College, Oxford. Admitted 1897—98, as Architectural Student.
J. C. Lawson,	Fellow of Pembroke College, Cambridge. Admitted as Craven University Student, 1898—9. Re-admitted 1899—1900.
C. D. Edmonds,	Emmanuel College, Cambridge. Assistant Master at Elstree School. Admitted as Prendergast Student, 1898—9.
J. H. Marshall,	King's College, Cambridge. Admitted, 1898—9
Clement Gutch,	King's College, Cambridge. Admitted, 1898—9.
F. B. Welch,	Magdalen College, Oxford. Admitted as Craven University Fellow, 1898—9. Re-admitted 1899—1900.
T. D. Atkinson,	Secretary of Cambridge Antiquarian Society. Admitted as Architectural Student, 1898—9.
J. K. Fotheringham,	Merton and Magdalen Colleges, Oxford. Admitted on appointment to Oxford Studentship, 1898—9.
J. H. Hopkinson,	University College, Oxford; Craven University Fellow. Admitted 1899—1900.
S. C. Kaines-Smith,	Magdalene College, Cambridge. Admitted 1899—1900, on appointment to Cambridge Studentship.
Miss O. C. Köhler,	Girton College, Cambridge. Admitted 1899—1900.
D. Theodore Fyfe,	Admitted 1899—1900, on appointment to Architectural Studentship.

ASSOCIATES OF THE SCHOOL.

Professor J. B. Bury,	Trinity College, Dublin. Admitted 1895—6.
Rev. A. H. Cruickshank,	The College, Winchester. Admitted 1895—6.
Arthur J. Evans,	Keeper of the Ashmolean Museum, Oxford. Admitted 1895—6.
Ambrose Poynter,	Admitted 1896—7.
J. E. Brooks,	A former Student of the School. Admitted 1896—7.
J. L. Myres,	Student of Christ Church, Oxford; a former Student of the School. Admitted 1896—7.
Professor E. A. Gardner,	Formerly Director of the School. Admitted 1897—8.

British School at Athens.

METHODS OF WORK AND TEACHING.

Extracted from the present Director's last report to the Managing Committee.

UNDER an ideal system most students would spend two, some three, seasons in Greece, devoting *the first year to general studies, the second to some special subject.*

During the first year a man need not lose sight of his special subject, but in most cases it would pay him to adopt something like the following programme :

[August and] *September.* In Berlin (Munich, Dresden) to become familiar with spoken German and so be able to profit by some of the 3 or 4 courses of lectures given by the Secretaries of German and Austrian Institutes.

October. Arrive in Greece. Face the difficulties of language and travelling. See Olympia, Delphi, Mycenae, Epidaurus, the Heraeum near Argos, before the rains begin in November.

About *November* 15. Settle down in Hostel for 3 or 4 months of steady work on sites and in Museums, attending some of the half-dozen available courses of lectures, and making frequent short excursions into the country, by train, bicycle, carriage or on mule-back. A bicycle is invaluable.

This residence in the Hostel, with occasional absences for a few nights in the country, should last until the beginning or middle of March according to the season.

March, April. Travel, study ancient sites.

If possible join one of the island-cruises to which Professor Gardner and Professor Dörpfeld have hospitably admitted students in the past.

May, June. Begin to concentrate attention on special work : *e.g.* a man may assist in excavations, with a view to working upon the results during the coming year and excavating with more or less complete control or independence in his second summer : or he may explore a given district in Greece or Asia Minor, an island or group of islands : or he may work his way homewards through a number of Museums in Italy, Austria and Germany : or attend Mau's summer-course of lectures at Pompeii and afterwards spend some months in Rome and the cooler Etruscan cities. In the latter case he will do well to attach himself to the newly founded British School at Rome ; a library is being formed in the rooms of the School in the Odescalchi Palace, and Mr. G. McN. Rushforth, the Director, is ready to aid and advise students.

For the *second year* it is impossible to formulate a definite scheme. It should be devoted almost entirely to special work in a narrower field.

The course here suggested must be modified in different ways to suit each case. There will always be men who, like most of the French students, are already specialists in some branch of classical learning and only seek fresh material for research. On the other hand there will be others who wish to see something of all sides of ancient life, to visit sites and battle fields, illuminating and colouring their past reading and fitting themselves for general classical teaching : but have no time for minute archaeological studies.

It is evident that in each year the methods and matter of the teaching at the School must be adapted to the requirements of the students. Students from English universities will never have the love of formal lectures which distinguishes those from America, and where the numbers are small it will often be better to teach, as Dr. Wolters has been in the habit of doing, by means of informal visits to sites and Museums.

February 1901.

RULES AND REGULATIONS

OF THE

BRITISH SCHOOL AT ATHENS.

OBJECTS OF THE SCHOOL.

I. The first aim of the School shall be to promote the study of Greek archæology in all its departments. Among these shall be (i) the study of Greek art and architecture in their remains of every period; (ii) the study of inscriptions; (iii) the exploration of ancient sites; (iv) the tracing of ancient roads and routes of traffic.

II. Besides being a School of Archæology, it shall be also, in the most comprehensive sense, a School of Classical Studies. Every period of the Greek language and literature, from the earliest age to the present day, shall be considered as coming within the province of the School.

III. The School shall also be a centre at which information can be obtained and books consulted by British travellers in Greece.

IV. For these purposes a Library shall be formed and maintained of archæological and other suitable books, including maps, plans, and photographs.

THE SUBSCRIBERS.

V. The following shall be considered as Subscribers to the School:—

(1) Donors of £10 and upwards.
(2) Annual Subscribers of £1 and upwards during the period of their subscription
(3) Corporate bodies subscribing £50 at one time or £5 annually.

VI. A corporate body subscribing not less than £50 a year, for a term of years, shall, during that term, have the right to nominate a member of the Managing Committee.

VII. A meeting of Subscribers shall be held in October of each year, at which each Subscriber shall have one vote. A subscribing corporate body may send a representative. At this meeting a report from the Managing Committee shall be presented, including a financial statement and selections from the reports of the Director and Students for the season. At this meeting shall also be annually elected or re-elected the Treasurer and the Secretary of the School, two Auditors, and four members of the Managing Committee, in place of those retiring, under Rule XIII. (3).

VIII. Special meetings of Subscribers may, if necessary, be summoned by the Managing Committee.

IX. Subscribers shall be entitled to receive a copy of any reports that may be published by the School, to use the Library, and to attend the public meetings of the School, whenever they may be in Athens.

THE TRUSTEES.

X. The property of the School shall be vested in three Trustees, who shall be appointed for life, except as hereinafter provided. Vacancies in the number of Trustees shall be filled up at the annual meeting of the Subscribers.

XI. In the event of a Trustee becoming unfit, or incapable of acting, he may be removed from his office by a majority of three-fourths of those present at a special meeting of Subscribers summoned by the Managing Committee for that purpose, and another Trustee shall by the same majority be appointed in his place.

XII. In the event of the death or resignation of a Trustee occurring between two annual meetings, the Managing Committee shall have the power of nominating another Trustee to act in his place until the next annual meeting.

THE MANAGING COMMITTEE.

XIII. The Managing Committee shall consist of the following:—

(1) The Trustees of the School.
(2) The Treasurer and Secretary of the School.
(3) Twelve Members elected by the Subscribers at the annual meetings. Of these, four shall retire in each year, at first by lot, afterwards by rotation. Members retiring are eligible for re-election.
(4) The members nominated by corporate bodies under Rule VI.

XIV. The Committee shall have control of all the affairs of the School, and shall decide any dispute that may arise between the Director and Students. They shall have power to deprive any Student of the use of the school-building.

XV. The Committee shall meet as a rule once in every two months; but the Secretary or Treasurer may, with the approval of two members of the Committee, summon a special meeting when necessary.

XVI. Due notice of every meeting shall be sent to each member of the Committee by a summons signed by the Secretary. Three members of the Committee shall be a quorum.

XVII. In case of an equality of votes, the Chairman shall have a second or casting vote.

XVIII. In the event of vacancies occurring among the officers or on the Committee between the annual elections, they may be provisionally filled up by the Committee until the next annual meeting.

STUDENTS AND ASSOCIATES.

XIX. The Students shall consist of the following :—

(1) Holders of travelling fellowships, studentships, or scholarships at any University of the United Kingdom or of the British Colonies.

(2) Travelling Students sent out by the Royal Academy, the Royal Institute of British Architects, or other similar bodies.

(3) Other persons who shall satisfy the Managing Committee that they are duly qualified to be admitted to the privileges of the School.

No person shall be admitted as a Student who does not intend to reside at least three months in Greek lands.

XX. Students attached to the School will be expected to pursue some definite course of study or research in a department of Hellenic studies, and to write in each season a report upon their work. Such reports shall be submitted to the Director, shall by him be forwarded to the Managing Committee, and may be published by the Committee if and as they think proper.

XXI. Intending Students are required to apply to the Secretary. They will be regarded as Students from the date of their admission by the Committee to the 31st day of October next following; but any Student admitted between July 1st and October 31st in any year shall continue to be regarded as a Student until October 31st of the following year.

XXII. The Managing Committee may elect as Associates of the School any persons actively engaged in study or exploration in Greek lands; and may also elect as honorary members such persons as they may from time to time think desirable.

XXIII. Students, Associates, and honorary members, shall have a right to use the Library of the School, and to attend all lectures given in connexion with the School, free of charge.

XXIV. Students shall be expected to reside in the Hostel provided for them, except with the sanction of the Managing Committee. Priority of claim to accommodation in the Hostel shall be determined by the Committee.

THE DIRECTOR.

XXV. The Director shall be appointed by the Managing Committee, on terms which shall be agreed upon at the time, for a period of not more than three years. He shall be eligible for re-election.

XXVI. He shall have possession of the school-building as a dwelling-house; but Students of the School shall have a right to the use of the Library at all reasonable times.

XXVII. It shall be his duty (1) to guide and assist the studies of Students and Associates of the School, affording them all the aid in his power, and also to see that reports are duly furnished by Students, in accordance with Rule XX., and placed in the hands of the Secretary before the end of June; (2) to act as Editor of the School Annual.

XXVIII. (*a*) Public Meetings of the School shall be held in Athens during the season, at which the Director and Students of the School shall read papers on some subject of study or research, and make reports on the work undertaken by the School. (*b*) The Director shall deliver lectures to Students of the School. At least six of such meetings and lectures shall be held in the course of each session.

XXIX. He may at his discretion allow persons, not Students of the School, to use the Library and attend his lectures.

XXX. He shall be resident at Athens from the beginning of November in each year to the end of the following June, but shall be at liberty to absent himself for short periods for purposes of exploration or research.

XXXI. At the end of each season he shall report to the Managing Committee—(i) on the studies pursued during the season by himself and by each Student; (ii) on the state of the School-premises and the repairs needed for them; (iii) on the state of the Library and the purchases of books, &c., which he may think desirable; and (iv) on any other matter affecting the interests of the School.

XXXII. In case of misconduct the Director may be removed from his office by the Managing Committee by a majority of three-fourths of those present at a meeting specially summoned for the purpose. Of such meeting at least a fortnight's notice shall be given.

RULES FOR THE MACMILLAN HOSTEL.

XXXIII. The Hostel shall be managed by the Students for the time being, subject to the control of the Director.

XXXIV. The Director shall have power to exclude a Student from the Hostel in case of misconduct; but such exclusion must be immediately reported to the Managing Committee.

XXXV. The Students shall, until further notice, pay a fixed charge of 20 drachmas (paper) a week for their rooms, this payment to include fire, lighting, and the necessary servants' wages.

XXXVI. Associates of the School, members of the Committee, and ex-directors, may be admitted to residence in the Hostel. Other persons, if seriously engaged in study or research, may be admitted by the Director at his discretion. But no person shall reside in the Hostel under this rule to the exclusion of any Student desiring admission.

XXXVII. The weekly charge for residents other than Students shall be 30 drachmas (paper) until further notice.

XXXVIII. The Director shall draw up further rules for the internal management of the Hostel; such rules to be subject to the approval of the Managing Committee.

RULES FOR THE LIBRARY.

XXXIX. The Director shall have power to make rules for the management of the Library, its use by Students, and the like; such rules to be subject to the approval of the Managing Committee.

PUBLICATION.

XL. No publication whatever, respecting the work of the School, shall be made without the previous approval of the Committee.

THE FINANCES.

XLI. All money received on behalf of the School beyond what is required for current expenses shall be invested in the names and at the discretion of the Trustees.

XLII. The banking account of the School shall be placed in the names of the Treasurer and Secretary, who shall sign cheques jointly.

XLIII. The first claim on the revenue of the School shall be the maintenance and repair of the School-building, and the payment of rates, taxes, and insurance.

XLIV. The second claim shall be the salary of the Director, as arranged between him and the Managing Committee.

XLV. In case of there being a surplus, a sum shall be annually devoted to the maintenance of the Library of the School and to the publication of a report; and a fund shall be formed from which grants may be made for travelling and excavation.

Revised to November, 1899.

MANAGING COMMITTEE, 1900—1901.

EDWIN FRESHFIELD, ESQ., LL.D.
PROFESSOR JEBB, Litt.D., LL.D., M.P.
GEORGE A. MACMILLAN, ESQ.
} *Trustees.*

D. B. MONRO, ESQ., M.A., Provost of Oriel. Appointed by the University of Oxford.
PROFESSOR WILLIAM RIDGEWAY, M.A. Appointed by the University of Cambridge.
SIDNEY COLVIN, ESQ., M.A. Appointed by the Hellenic Society.

ARTHUR J. EVANS, ESQ., M.A.
PROFESSOR ERNEST GARDNER, M.A.
PROFESSOR PERCY GARDNER, Litt.D.
MISS JANE E. HARRISON, D.Litt., LL.D.
F. HAVERFIELD, ESQ., M.A.
D G. HOGARTH, ESQ., M.A.
J. LINTON MYRES, ESQ., M.A.
PROFESSOR H. F. PELHAM, M.A., President of Trinity College, Oxford.
F. C. PENROSE, ESQ., LL.D., D.C.L., F.R.S.
CECIL HARCOURT SMITH, ESQ., LL.D.
PROFESSOR J. S. REID, Litt.D.
PROFESSOR CHARLES WALDSTEIN, Litt.D.
} Appointed by the Subscribers.

WALTER LEAF, ESQ., Litt.D., *Hon. Treasurer*, 6, Sussex Place, Regent's Park, N.W.
WILLIAM LORING, ESQ., M.A., *Hon. Secretary*, 2, Hare Court, Temple, E.C.

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